DRAMATIC MIRROR

NOVEMBER 25, 1916 PRICE TEN CENTS

MARIE DORO
In "Oliver Twist"

THIS WEEK'S MIRROR COVER

The tattered figure on our cover is a familiar one to readers of The Mirror, though it is in reality taken from a new photograph, depicting Marie Doro in the role of Oliver Twist, which she played in the all-star revival of the play at the New Amsterdam Theater in 1912. She has just finished the same role in the Lasky adaptation of the novel for the Paramount Program and this photograph shows her in the silent character as she has conceived it for the screen.

With the appearance of "Oliver Twist" as a photoplay Miss Doro will enjoy the unique distinction among photoplay stars of having appeared on the screen in three adaptations of plays in which she previously starred on the stage. As a Famous Players star she made her screen debut in an adaptation of "The Morals of Marcus," which had also been her first starring vehicle on the stage. She later was presented by the same company in an adaptation of "Diplomacy," in an all-star stage revival of which she had won personal laurels. Now she is to transfer "Oliver Twist" from the stage to the screen.

THE NEW YORK
DRAMATIC MIRROR

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COMEDY PREDOMINATES

During First Three Months of Season Plays of a Light Character Hold the New York Stages While Dramas Are Unusually Few in Number

Perhaps the most significant feature of the first three months of the present theatrical season is the overwhelming preponderance of light plays. In no other season of recent history has there been such an absence of serious dramas, and a retrospective gaze at the productions staged thus far this year will disclose the fact that out of the list of serious plays presented but one or two has had any success in remaining in New York.

Is the demand for light theatrical fare the result of the reaction occasioned by the War? Can it be said that here, as in England, the public will only patronize those amusements in which no stimulation is given to the intellect? And yet, on the other hand, during the first two years of the War America had its usual share of serious works. Some of these, as in the case of "Justice," were highly successful.

This year, however, there seems to be a concerted effort on the part of producing managers to keep their patrons from reflecting upon the sorrows of the world. It is to be noted that no war play has been presented this season, that is, a war play which concerned the tragic problems and consequences of War. "Arms and the Girl" can most assuredly be set down as a war play, but it deals only with certain amusing incidents connected with the escape from the fighting zone.

With the exception of "The Man Who Came Back," "Backfire" and "The 13th Chair," there is not a genuinely serious play on Broadway at the present time. The other offerings fall either into the comedy or the musical comedy class. Cyril Maude is playing a comedy. David Warfield has revived a comedy drama. William Faversham has selected Shaw for his present-year vehicle. Margaret Illington, heretofore associated with emotional drama, is appearing in a Hopwood farce. Emma Dunn is the star of a quaint New England comedy. Farce-comedies reign in the Republic, Candler and Longacre theaters which are usually devoted to dramas and melodramas. David Belasco announces that he will continue to produce plays of a light character until the War is ended. Most of the productions of the Shuberts, Klaw and Erlanger, Selwyn and company, A. H. Woods, and Cohan and Harris, are comedies and musical plays. It is not until one approaches William A. Brady's theaters in West Forty-eighth Street that one finds a play which was not written to win laughter.

The tendency of the season began to be apparent before the middle of September had been reached. Up to that time a perfect avalanche of farces and light comedies poured into New York. In fact, there was one week in which three successive nights were given over to farcical productions. Of course, under such a surfeiture, some of the less ably constructed farces were compelled to evacuate their positions, notably "Coat Tales," the first production of the season, and "A Pair of Queens."

Critics, wearying of the seemingly ceaseless farce reviewing, began to devote their Sunday "space" to lamenting the lack of any really substantial plays in New York. Otto Hauerbach, with the association of H. H. Frazee, kindly obliged with a drama called "The Silent Witness," but it failed to meet expectations and, after a brief engagement, sought favor of other cities. Cyril Harcourt, in a peculiarly contrary mood, departed from his successful light comedy style and offered a melodrama, patterned after the French school, entitled "The Intruder," and moreover, it was presented by the amazingly successful comedy producing firm of Cohan and Harris. It failed to attract sufficient patronage to warrant it being continued at the Candler for more than a month.

The plays, which are hovering outside the city waiting for a New York premiere, are mostly of a light character. "Her Soldier Boy" is a musical comedy. "Shirley Kaye," in which Elsie Ferguson is to be seen, is a comedy of New York. "Follow Me," which comes to New York next Monday night, with Anna Held as the star, is, of course, a musical comedy. Harold Owen, heretofore a melodramatic writer, is the author of "Such is Life," in which Sam Sothern is to appear at the Princess.

George M. Cohan's famous rule of the theater, "Always leave 'em laughing," seems to have been followed with fine regularity and preciseness. And now it is a question along Broadway whether the rule has been too closely obeyed by the producers.

FRAZEE OUT OF LONGACRE

Sells His Interest to Anderson, Weber and Comstock—To Devote More Time to Baseball

H. H. Frazee has sold his interest in the Longacre Theater to G. M. Anderson, L. Lawrence Weber and F. Ray Comstock, in order to devote more time to the affairs of the Boston American League baseball team, which he and Hugh Ward purchased a few weeks ago. He will retire temporarily from active theatrical producing.

G. M. Anderson has been interested in the Longacre since last August, when the theater was purchased from the Times Producing Corporation. Mr. Weber and Mr. Comstock will be associated in the management of the house.

MAUDE ADAMS COMING

THE MIRROR has been advised that Maude Adams will discontinue her tour in "The Little Minister" and return to New York in about a week to start rehearsals in her new Barrie play, "A Kiss for Cinderella," with which she will inaugurate her New York season about the first of the year.

HOPE FOR NINE O'CLOCK

After Many Disappointments Helen Freeman Expects to Open Her Little Theater This Week

Helen Freeman's Nine o'Clock Theater, No. 32 West Fifty-eighth Street, will open as soon as every requirement of the law is met, according to a statement from the little playhouse to the DRAMATIC MIRROR. It is expected that the long-delayed opening will take place this week, following Miss Freeman's withdrawal of an application for a license.

Miss Freeman applied for a theater license more than a month ago, as the MIRROR stated. Many of the residents in the block protested against a theater there, declaring that the neighborhood was an exclusive residential district and that their property would greatly decrease in value were a playhouse to be established in their midst. Upon their objections the license was withheld. Miss Freeman then made preparations to open under a studio permit, which limits her audiences to seventy-five and prevents the sale of tickets except by subscription. The theater is one flight up, and over an antique shop. Its seating capacity is 299.

She intended to begin operations under her new policy last Wednesday night, but as she neglected to withdraw her application for a license, Police Captain William Duggan sent two of his men to the door to inform the actress-manager that a performance could not be given because her original application and its rejection was still a matter of record.

Miss Freeman's opening bill will include three one-act plays, "The Maker of Dreams," by Oliphant Downs; "The Chinese Lily," a fantasy, by Paula Jakobi, and an unnamed comedy. She will be seen in the leading roles in all the plays and her company will comprise both professionals and amateurs. Turkish coffee and cigarettes are to be served in the antique shop below.

CHICAGO BECOMING MORE INDEPENDENT

Morosco and Woods Lead in Establishing Large Interests in Western Metropolis

Chicago's constantly-growing independence of New York in matters theatrical is no better illustrated than in the recent announcements from two leading producers that they are to establish theaters in the Western metropolis, in which they are to stage new plays.

No sooner did Oliver Morosco plan to build a Chicago theater which is to share his producing activities with his new playhouse now undergoing construction in New York, than A. H. Woods began preparations to have a Chicago producing house. Heretofore, Mr. Woods has never been identified with any other city than New York but, in the rapid growth of the Middle West in population, in education, in independence of the East in all matters affecting politics and art, he believes that Chicago offers at the present time a particularly lucrative field.

Mr. Woods's theater will be erected in the very heart of the Loop district (Chicago's Rialto) and at a cost of $700,000. The project was made possible through an arrangement with Marshall Field and Company, the mercantile firm. After a series of conferences with Mr. Woods, Marshall Field and Company have purchased at a cost of $2,000,000 a piece of property 100 by 180 feet at Randolph and Dearborn Streets. On this site Mr. Woods will build a theater and an office building of ten stories under a leasehold of ninety-nine years.

It is Mr. Woods's plan to make the new playhouse the best equipped in Chicago. He will use it as the chief center of his producing enterprises, launching his various attractions there before presenting them in New York. The theater will be ready next Fall.

Mr. Woods is interested in three theaters in New York, the Eltinge, the Republic, and the Bronx Opera House. His attractions include "Cheating Cheaters," three companies of "Common Clay," and "His Bridal Night," in which the Dolly Sisters are appearing.

Oliver Morosco is negotiating for a theater in Chicago which will divide his activities with his houses in Los Angeles and New York. Heretofore, he has produced nearly all of his plays in the California city. His theater in West Forty-fifth Street, now nearing completion, is to be opened in January with a musical comedy called "Canary Cottage," written by himself, Elmer Harris and Earl Carroll, all of whom collaborated in the authorship of "So Long Letty," now at the Shubert Theater.

Both the Shuberts and Klaw and Erlanger have Chicago houses in which they make productions from time to time.

AS WE WERE SAYING—

By Mademoiselle Manhattan

RUTH CHATTERTON, tiring of the deadly dulness of hotel and kitchenette existence, has decided to go into the kitchen of a real flat in Gramercy Square.

That secluded little bit of old New York seems very popular and very lucky for the homeing of player folk. Elsie Janis moved down there a few years ago, and—zip, zing, things which had always been more or less attracted to that popular girl, began coming her way so fast she couldn't dodge the showers of lucky events that pursued her.

The Francis Wilsons moved down to the Square, and didn't the Wilson girls marry the nicest and richest young men in their set? Of course they did. Then the John Barrymores took over Elsie Janis' flat and you know how brilliantly the star of Mr. Barrymore has gleamed ever since. You needn't tell me it isn't because some bright planet shines especially over the neighborhood; I know better, and so did Edwin Booth, who founded the Players on the Gramercy Square, and so did that Mr. de Kay or whatever his name is, who established the National Arts in the same fortunate block.

As May Vokes says, it makes you believe in zoölogy, to recognize a lucky, star-swept neighborhood like that which pretty Miss Chatterton has chosen for her Lares and Penates.

Going over to Grand Street and the Neighborhood Playhouse, Helen Arthur cheerfully assures me that the heart-breaking condition, known as a sell-out exists at that cosy little theater every night. The combination of Shaw, Dunsany and Gertrude Kingston evidently appeals to the theatergoing heart as a rare bargain in dramatic values, and the wee house is packed at every performance. Of course, something of this condition is due, too, to the very astute and adroit business management of the house, which, I believe rests largely with Miss Arthur.

Of course, you remember that very clever girl? She was the brightest and busiest figure in the Shubert offices for some time, and was known as "the girl with the memory," by reason of an unusual capacity for recalling dates, events, figures and faces.

This equipment was captured by Elizabeth Marbury last season, and Miss Arthur was sent to the Coast to produce "Nobody Home," and look after other Marbury interests. Now she is showing once more her quite unusual capacity as one of the directorate of the Neighborhood Playhouse, besides looking after the interests of Doris Keane and several other stars who are absent from New York.

Wouldn't it have been frightful and unspeakably dreary if heaven hadn't sent Edwin Nicander to the cast of "Good Gracious Annabelle"?

Of course, even in the unforgettable performance of *Algy* in "Lord and Lady Algy," which made a star of William Faversham, there has never been so discreet a case of intoxication on our stage as that created in "Annabelle" by Mr. Nicander, who never draws a sober breath throughout the entire play.

All the boys at the Lambs Club call him the blue ribbon drinker. And the girls in the "Twelfth Night" are so crazy about his performance that they are, every last maiden of them, beginning to look around for a similarly cute little drunkard to propose to before leap year comes to an end.

But as we were saying, it almost happened that there wasn't any Nicander in the play. For weeks and weeks. Arthur Hopkins had been searching for a man to play the part like a gentleman, and not like an actor. In despair he and Clare Kummer had sifted the books of all the managers in vain. At last, while glooming in Ada Humbert's office last Spring, and wondering if the role wouldn't have to be changed, Mr. Hopkins sprang to his feet, snapping his fingers and giving every evidence of sudden mental aberration. "Nicander's the man," he shouted, as soon as he calmed down sufficiently for speech. And can you think of any other player who wouldn't have been wearisome or pensive in the role? Just think of seeing a man "lit up" throughout a whole play, without feeling that you must rush straight to Wanamaker's blue ribbon counter and take a pledge!

If that very handsome young chap, William French Connor, steps beamingly up to you as you stroll down the avenue or drop for a moment into the Empire Theater for a dish of gossip with Willie Newman, and hands you something that looks like a billet doux, you are not to fuss yourself all up as though you were receiving an invitation to the Sixty Club or something equally lovely. Mr. Connor is only handing you a list of the plays and playlets from which his star, Sarah Bernhardt, is going to select her repertoire for her New York engagement. He will also tell you that the divine one is looking like her own great-grand daughter, and that the play she will produce by her grand daughter shows her as a being more fair and bright than ever. Great girl Sarah, but her cleverest stunt is Will Connor.

White, N. Y.

SCENE FROM "THE YELLOW JACKET."
Being Revived for Matinees at Cort Theater.

I failed to see so many of our girls at the Horse Show, as usual, this season, although all the "regulars" from society (whatever that means) were most diamondedly present. Diamondedly is a new word. Made it up myself and rather like it because it sounds like swearing.

But the actor ladies who did grace the rail around the big ring at Madison Square Garden made up in prominence and pulchritude for the absentees. First and foremost of course was Blanche Bates, who knows all about horses and can cure spavin and windgalls with an artless grace that's all her own.

Miss Bates showed unusual interest this year in children's ponies, so I expect the lucky little offspring of that more-than-lucky George Creel, who is the father of Blanche Bates' babies, are going to have a cart and ponies of their own presently. By the way, the judges of the pony classes were so busy admiring Miss Bates as she leaned over the rail, all smiles and ermine and velvet tailor made, that one wondered they could count the points of a single entry.

Elsie Janis looked very carefully over the

(*Continued on Page 5*)

White, N. Y.

GWENDOLYN PIERS, WALTER JONES, AND MARGARET ILLINGTON,
Playing at the Harris Theater in "Our Little Wife," by Avery Hopwood.

ART VERSUS PLAUSIBILITY

Arthur Hopkins Holds Brief for Imagination as Opposed to Mere Mechanical Stage Conventions

When Arthur Hopkins some years ago announced that he was about to produce a play of poetic idealism, entitled "The Poor Little Rich Girl," he was informed by the pessimists of the Rialto that his plan was doomed to failure. There was no demand for idealism on the stage, he was told. People wanted to see life as it is really lived, in all its photographic detail. Nevertheless, Mr. Hopkins was not to be daunted. He went ahead with his plans, with the result that the fanciful drama by Eleanor Gates was recorded one of the most substantial successes of its season.

With that play Mr. Hopkins established a reputation as a producer of ideals as well as ideas; a man who possessed honesty of purpose and the courage of his convictions. He has maintained that reputation ever since, and today playgoers recognize in him one who, at least, in his productions, attempts to convey a fresh idea by the sacrifice of conventional realism; who, in short, in the popular phrase leaves something to the imagination.

"At various times, various persons of little or no knowledge rise up to tell us what is wrong with the theater," he said the other night in his office, overlooking the mining camps on Broadway, "and as none of these observations seem to make the slightest difference in the state of the theater, I feel that I, perhaps, can point a finger at one of the many wrongs, without affecting anything or anybody in the least. It is like throwing stones into the ocean. It offers a sort of exhilaration without making a perceptible dent.

"It seems to me that in the past few years the theater has been bound too closely by realism—not only in settings and in acting, but in the plays themselves.

"A leading producer recently contributed an article to the *Saturday Evening Post*, in which he said, unreservedly, that a play which did not convince an audience of its plausibility was doomed to failure. If that be really true it is rather an amazing state of confinement for an art which is supposed to be make-believe. If we cannot go beyond the confines of probability in our plays, then surely the playwright has descended from artist to photographer.

"With the stern realities of life as his only medium, what would become of a Barrie, a Maeterlinck, or, for that matter, an Eleanor Gates or a Clare Kummer?" he asked, "these rare artists who can create a world of their own with people of their own, who do what no cow or horse or heavy-witted man would dream of doing and in the very doing seem more human and sensible than the most practical of us. Is the theater a place where fancy may play, or is it merely a mimic place where the players mimic everyday life and mimic it to such exactness that imagination is throttled by observation?"

Mr. Hopkins was thoroughly warmed up to his subject.

"The essential charm of the unspoiled mind of a child," he went on, in his terse, eager manner, "is the fact that it is unconfined by space or time, or precedent or poverty. What is the chief cloud of the adult mind? Is is not sophistication? Is there any joy in sophistication? Is is not cold, sneering disillusionment?

"Is not an Annabelle, who is utterly oblivious to the danger of compromise much sweeter and safer and saner than a lowering-eyed, wise-faced young virgin, who scents danger in the far distance and will defend her honor to the last breath whether anybody wants it or not?

"One might say that no New York girl of Annabelle's age or experience could be so thoroughly trusting. Then, more's the pity for the New York girls, and if we really can't have them in life, we can thank Heaven there's a Clare Kummer to create one for us."

"Critics, in writing of your new farce comedy, have said that it lacked plausibility," was suggested.

"Quite true," he said," but it would have been a perfectly easy matter to have made 'Good Gracious Annabelle' convincing after the usual conventional theatrical lines—any stage manager could have done it, and at the same time he would have turned satin into muslin. The play has succeeded because the author's naive touch was preserved and not destroyed.

"In all this cant about realism—remember one thing—the most improbable situation can be made theatrically probable by a little mechanical plot-planting.

"If you want a man to drop dead in the third act, to clean up your situation, you only need plant in the first act that he is liable to go off at any minute—just like that! If someone would only have the courage to let a character drop dead without any warning, making it just as much a surprise to everybody in the play as it is to the audience, he would deserve the everlasting thanks of all who have become wearied by the carpers who run about crying: 'Where's your plot?—you haven't any plot on—where's your plot?' to which one feels like replying: 'Oh—go on home—you haven't any plot on yourself—there is no reason for you that I can possibly discover'

"Any stage carpenter can lay out a convincing play. It takes an artist to make convincing that which in cruder hands would be impossible.

"If you are a play-carpenter—stick to your plot—plant it and water it and nurture it, for in all probability, it is all that you have. If Heaven blessed you with a little imagination, remember that the plot is just like the switchboard or the backdrop—an accessory—and the greater artist you are, the less you need depend on it."

LOUIS R. REID.

White, N. Y.

JULIA ARTHUR,
In William Lindsay's "Seremonda."

AS WE WERE SAYING

(*Continued from page 4*)

saddle classes; Margaret Mayo showed partiality to the jumpers, Mrs. Holbrook Blynn evinced a deep interest in brood mares, and roadsters seemed to absorb the gentle soul of Emma Dunn (if it was Emma Dunn who wore the blue hat and brown furs on Thursday).

Of course, you are going to hear Rabindranath Tagore to-morrow?

Isn't it awful that Caruso had to shave his moustache for Des Grieux in Nanon?

Bijou Fernandez, who has been absent from her office on account of illness, is back on the job, if you want an engagement.

Aren't you proud of the pluck of Helen Freeman? And doesn't she deserve good luck with the Nine o'Clock theatre?

White, N. Y.

RALPH MURPHY, JOHN KING, AND GLADYS WYNNE,
As They Appear at the Comedy in "Altruism."

SHAW MAY VISIT U. S.

Influential Literary and Theatrical Men Unite in Effort to Bring Dramatist to This Country

Negotiations are in progress with George Bernard Shaw which, it is believed, will lead to his visiting this country before Christmas for a lecture tour. Steps toward the accomplishment of this object have been actively taken for several weeks past in two distinct ways. In one direction the Drama League of America has formulated an invitation to the noted dramatist and has enlisted the cooperation of prominent Shaw admirers throughout this country. The signatures on the list include leaders in literature, the stage and education, the last mentioned being represented by President Butler of Columbia and President Hadley of Yale.

The invitation, in part, is as follows: "The New York Center of the Drama League of America desires to express to you its hope that you may be persuaded to accept the proposition which we understand is being made to you to visit the United States this Autumn.

"Twenty-two years ago 'Arms and the Man' was first given in America. Since then sixteen of your plays have been presented here, the latest being "Getting Married," which is now having its first American production. Each new Shaw play has been regarded as an important theatrical event—eagerly awaited and keenly savoured by all discriminating theatergoers. Their enjoyment has been shared by thousands of others who rarely see a play but who have read your books and caught the fire of your courage and insight. It is natural that there has been among all these people a growing desire to see and hear the author of these stimulating books and plays and a corresponding disappointment that you have heretofore declined all invitations to visit this country."

The proposition referred to in this invitation is the result of the active steps that have been taken in another direction. A business proposition has been submitted to Mr. Shaw by a syndicate which has undertaken to finance and direct the proposed tour, headed by George H. Brennan, manager of William Faversham. Liberal terms including a large-sized deposit before Shaw leaves England will be guaranteed. From private advices recently received from persons in London, very close to the dramatist, it is believed that he will not decline.

As a reason for his probable acceptance, it is reported that for some time past Shaw has been keenly sensitive to the hostility that has been manifested to him in England on account of his criticisms of the Government and his outspoken views on the war issues. This mental attitude has led him to seriously consider an opportunity to visit a country where friendliness and admiration and a hearty welcome await him.

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THINKS THAT FOLLOW THOUGHTS

IN THE introduction to his handbook, "Play-Making: A Manual of Craftsmanship," William Archer makes the statement that there are no rules for writing a play.

And when you have seen some "plays," you are still in doubt as to whether there are any rules for acting.

Mr. Belasco in his foreward of "Training for the Stage," a book just published by Lippincott's, says, "Intelligence is desirable, but it is not necessary. The merely brainy is never a great actor on the stage. The heart is greater than the brain."

However, we take it that Mr. Belasco would not object to a combination. Or are we to understand that a man who has heart has no brains, and vice versa?

A PIG IN A POKE

SHOULD the manager of a theater keep at the service of his patrons a diagram of his house from which patrons may select their seats? If we are correctly informed there is no law requiring it. There are theaters where the diagram is accessible. And there are exceptions.

A reader of THE MIRROR complains that at a box-office where he went to purchase tickets he asked for a diagram and was informed that the tickets put before him were for the best seats left. The box-office may have meant well, but the information was not an answer to the question. Being of a persistent nature the correspondent says that he asked what row the seats were in. He was told. Then he inquired how far the seats were from the aisle. If there had been a diagram this question would not have been necessary. However, the correspondent, we think, should not have asked the last question.

The man in the box-office acts under the orders of the manager. He should have informed the patron that it was not the rule of the house to display a diagram, and this information should have been given in a courteous manner. It would have been within the rights of the patron to ask the locality of the row, and, having been informed that there was no diagram, the patron should have been satisfied, or, at least, he should not have been insistent.

Until a reason is given by houses that do not display their diagrams for such purposes as diagrams are supposed to be put out, then the caption of this article applies to the purchaser of tickets to the theater where the application is made.

WHY SHAKESPEARE CREATED FALSTAFF

SHAKESPEARE never shied at his convictions. The Falstaff of "The Merry Wives of Windsor" and of the first and second parts of "King Henry IV" prove this. Anyone who ever saw the portrayal of either, or whoever read about the character, knows that Falstaff was the champion swashbuckler of all epochs. He was so pre-eminent in this respect that no one has ever been called "another Falstaff." There was but one, and Shakespeare was his creator.

Nevertheless, it is of interest to know the estimate placed upon the character by Boston, the city to which all brains turn for estimates on anything and everything, except, perhaps, estimates on presidential elections. How many Falstaffs have trod the Boston boards is not recalled, but when Sir Herbert Tree played the part a few nights since in the city of great recollections, the *Transcript*—the acknowledged newspaper illuminant of New England—thought it out that in creating Sir Jack, Shakespeare drew upon his own defects, and that in the fat poacher we see "Shakespeare, the man who was lampooned as deer-stealer, Shakespeare the occasional wassailer, Shakespeare the leader of barnstormers, Shakespeare the man who somehow had found out all about the outcasts and ale-house keepers, Shakespeare the often rapt listener while men discoursed grandly under the inspiration of sack, lived and breathed in the greater Falstaff."

If so, and we have no thought of denying it, it is only more evidence that Shakespeare was human. We think better of the reformer when we know that he had temptations and that he yielded to them. It was Thomas à Kempis who said, "Temptation does not make a man bad; it merely shows him what he is."

Sir Herbert Tree may have brought out all of these characteristics of Falstaff, but wasn't it James K. Hackett who was Falstaff, and Falstaff who was Hackett?

HEARD ON THE RIALTO

IDLE CHATTER OF AN IDLE FIRST-NIGHTER

Before the Curtain Rises

Who's the stunner in the stage box—
Conscious of her beauty, too?
Let me take the opera glasses;
Hello Kelcey, How-de-do?
Don't you like the strain they're playing?
That's George Cohan over there.
Who's that coming down the aisle now
With the diamonds in her hair?

Between the First and Second Act

Don't you think the music's catchy?
There's the critic from the *Times*.
I hope the star—(he's so forgetful)
Won't miss any of his rhymes.
The curtain's up—some pretty girls, eh?
I like the fourth one on the right.
Darn those people crowding past us;
(We could keep this up all night.)

Between the Second and Third Act

I'll have the same but make it light, please—
Seems to me the action's slow;
The music sounds like Victor Herbert;
I prefer a zippy show.
Wonder will the critics like it—
Jim Brady never knocked a play.
The papers now review the pictures—
I saw the Strand, myself, to-day.

After the Play

Hello! Eddie, Hello! Billy,
You think this thing'll get across?
I don't know, the season's funny;
Still it shouldn't show a loss.
The star is good, the soubrette's shapely
And the chorus really sings—
But it could be better looking,
Legs and faces are the things.

The Next Morning

"Klawbert has another hit"—*Sun*;
"Triumph" states the *Herald*, too;
While the *Post* ends its brief mention
With "the jokes are rather few."
The *World* and *Times* call it "amusing
In a somewhat mildly sense"—
And the *Tribune* adds concisely
"Pleasing to the audience."

LOUIS R. REID.

There has been considerable dispute of late as to whether feminine stars and featured players were predominant over the masculine on the Broadway stage. Of an official count just taken we find that the men are leading with seven representatives, while the women have but five in their contingent. The list is as follows: Men—Cyril Maude in "The Basker," William Faversham in "Getting Married," David Warfield in "The Music Master," William Collier in "Nothing But the Truth," Raymond Hitchcock in "Betty," William Hodge in "Fixing Sister," and Taylor Holmes in "Bunker Bean." Women—Ruth Chatterton in "Come Out of the Kitchen," Emma Dunn in "Old Lady 31," Lina Abarbanell in "Florabella," "Our Little Wife," with Margaret Illington, and "So Long Letty" with Charlotte Greenwood.

"The Century Girl" and "The Show of Wonders" contain a number of stars of both sexes, but since they are not mentioned in the daily advertisements of the attractions, they have not been included in the list.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"OUR LITTLE WIFE"

Farce in Three Acts, by Avery Hopwood. Produced by Selwyn and Company, at the Harris Theater, Nov. 20.

"Dodo" Warren	Margaret Illington
Herbert Warren	Lowell Sherman
"Bobo" Brown	Walter Jones
Angie	Gwendolyn Piers
Doctor Elliott	Charles Hampden
Tommy Belden	Effingham Pinto
Francois	Robert Fischer
Fanny Elliott	Rae Selwyn
Burke	Thos. F. O'Malley
George Haywood	Joseph McManus

"A farce in three acts by Mr. Avery Hopwood of New York and Paris," squawk the talking-machines of Broadway, who chronicle theatrical tidings, and immediately the Rabelaisian portion of our population hurriedly flocks to the playhouse with tongue in cheek and a wink in the eye to watch the ingenious Mr. Hopwood skate on the thin ice of impropriety. He very nearly caused the summons of the Sumner reserves with his "Sadie Love" of unrespected memory, and again we find him testing the shock-absorbers of Broadway.

But we fear he is too wholesome a vulgarian to be taken entirely seriously by the vice-crusaders. In spite of his amazing industry he continues to hold his characters above the icy depths of degeneracy and so skates home in safety. He built up an enviable popularity with "Fair and Warmer," and were he at all times as interesting as he is industrious and wholesome there would be no question of the permanency of that popularity. It is to be regretted that in "Our Little Wife," he falls so short of the standards of fun, of excitement, of plausibility in characterization, of wittiness in dialogue and ingenuity in situation that he established in his farce of last season.

In his latest production he has borrowed a somewhat soiled leaf from the copious notebook of Owen Johnson and presents, as his pivotal character, a grown-up Salamander—a woman, polyandrous by nature, but without the necessary courage to satisfy completely her whims and desires. The demivierge is always apt to grow a bit monotonous to a man of subtlety and discernment. Trading upon impressionable hearts through a certain virtue, so versatile as to be fascinating, she gradually wears out her welcome because of her lack of variety and passion. Indeed, were she of a genuinely varied and passionate nature, she could not be a Salamander.

So it is with "Dodo" in "Our Little Wife";—(if memory serves us rightly, Mr. Johnson's heroine was also called "Dodo")— she becomes fearfully, laboriously monotonous.

Mr. Hopwood is too adroit a technician not to appreciate the value in farce of brisk action and the clever adaptation of contemporaneous slang. And so "Our Little Wife" is not without its moments of interesting fun. But when we view his product as a whole, we see hanging over it a heavy pall of strained naughtiness, of labored sexual appeal that makes us wish again for a revival of "Fair and Warmer." Starting slowly, the farce picks up speed and liveliness in the second act, mainly through the introduction of a French waiter, finely acted by Robert Fischer, only to end in a tedious scene that is obviously suggested by an episode in "The Great Lover."

As impersonated by Margaret Illington, "Dodo" is never sufficiently alluring, never the outrageous flirt that the author intended, and certain "points" that could be elaborated into really piquant scenes are allowed by the heretofore emotional actress to pass almost unnoticed.

For the purposes of the play, "Dodo" is represented as a woman not satisfied to be limited with a mere husband. She would look out beyond the apparently-substantial walls of her marriage to the pastures of light intimacy with other men. And thus we see her amusing herself with a strange assortment, a doctor, a persistent poet, a fat globe-trotter, even a lawyer who has been summoned by her husband to arrange a divorce action. Husband, to test his wife's faithfulness, plans to entrap her with his dear fat friend, and then unsportsmanlike breaks up the little party before it has an opportunity to develop to a dangerous point. Then just as matters seem amicably adjusted and wife promises to discard permanently all of her "tame cats," we see her, like the memorable Jean Paurel, beginning a new flirtation.

Lowell Sherman as the husband, Walter Jones as his corpulent comrade and Effingham Pinto as the youthful poet were conspicuous in a generally capable cast. The acting honors went, however, to Robert Fischer.

WASHINGTON SQUARE PLAYERS

Four Playlets—"Trifles," by Susan Glaspell; "Another Way Out," by Laurence Langner; "Bushido," by Takeda Izumo, Translated and Adapted from the Japanese by M. C. Marcus; "Altruism," Adapted from the German of Karl Ettlinger, by Benjamin Glazer. Produced at the Comedy Theater, Nov. 13.

The Players—T. W. Gibson, Arthur E. Hohl, John King, Marjorie Vonnegut, Gladwys Wynne, Jean Robb, Jose Ruben, Helen Westley, Robert Strange, Evelyn Chard, Spalding Hall, Aspetta Conterno, Richard Gray, Florence Enright, Edward Balserit, Frank Longacre, Charles E. Schwartz, Ralph Murphy, Elinor M. Cox, Katherine Cornell, Noel Haddon, Eugene Lincoln, Pendleton King and Glenn Hunter.

Since their invasion of the regular theatrical district last Summer, the Washington Square Players have been the subject of concerted doubt on the part of playgoers as to whether they could hope to compete successfully with their more experienced and resourceful neighbors. In the far-off Yorkville section of the city their playhouse was a popular rendezvous with the convention-wearied patrons of Broadway. A trip to the Bandbox meant an evening, as a rule, filled with the unusual and distinctive in stage art and decoration.

Then, the temerity that accompanies artistic endeavor had its reward, and in the comfortable bierstube of Terrace Garden the Players were inspired to seek out the theatergoer in his native haunts. And so the hegira to Broadway!

However, if they continue to present as varied and interesting a program as their latest, they and their well-wishers need have no fear of an unprofitable outcome of their venture.

Four one-act plays make up the new bill, with a play from the Japanese, called "Bushido," as the chief feature. This little drama is graphic in its power and possesses a climax which in tragic intensity is not to be equaled at present on the New York stage. "Bushido," as the program states, signifies "loyalty to the liege lord." Suguwara, once a powerful ruler, to protect his little son from vengeful enemies, hides him in a boy's school. But the child is discovered and his head is immediately demanded by the relentless foes of his father. Matsuo, ever-faithful to Suguwara, plans to substitute his own son to save the son of his lord, and the gripping climax comes when he is handed the box that contains the head of his child and identifies it as the head of Suguwara's son. Jose Ruben gave an impressive performance of the heroic Matsuo.

"Trifles," is a tense little playlet, in which two neighboring women are shown in a farmhouse kitchen unraveling the mystery of a murder from certain trifles around them while the sheriff and district attorney seek blindly about the premises for a clue. The suspense of the drama is cleverly sustained, though the central figures in the tragedy are at no time on the stage.

Laurence Langner, of the staff of the Players, is the author of "Another Way Out," an amusing little comedy of a young novelist and sculptress, who decide to defy the conventions by living together without benefit of clergy, but, who, upon finding that the world will not take their "lives of freedom" seriously, depart in the end for a license. As in "Getting Married," marriage is shown to be the easiest way. Robert Strange was conspicuous in an excellent cast for his performance of the novelist.

"Altruism," a farce from the German, is devoted to the amusing difficulties which a professional beggar encounters in attempting to obtain alms from a hard-hearted world.

NO STRAND APPEARANCE

The attention of William F. Connor, directing Madame Bernhardt's tour, was called in Boston to the announcement that the great tragedienne would appear on Dec. 8 at the Strand Theater for a benefit. Mr. Connor expressed his surprise that any promises of the kind should have been published.

"Madame Bernhardt," said he, "is an amazing artist with an unfailing fund of charity. She has phenomenal energy—here in Boston she has actually played ten performances, including, by widespread request, a Friday matinee not originally dreamt of. But she is seventy-three and despite her perennial youth, feels that she must be rational in the expenditure of her physical resources."

GERTRUDE KINGSTON AND COMPANY

"The Inca of Perusalem," "The Queen's Enemies" and "Great Catherine" Presented at the Neighborhood Playhouse, Nov. 14.

The importance of the Neighborhood Playhouse as the home of artistic plays of an unusual nature is once more emphasized by the program selected for the opening of the third season, in which Gertrude Kingston and her company appear in three short plays, "The Inca of Perusalem," by a Fellow of the Royal Society of Literature; "The Queen's Enemies," by Lord Dunsany, and "Great Catherine," by George Bernard Shaw.

"The Inca of Perusalem" is a very talky and rather tiresome satire on the Kaiser and conditions developed since the outbreak of the war; but it may be tolerated in view of the good things to follow.

In "The Queen's Enemies," Lord Dunsany has written a worthy successor to "A Night at an Inn." It does not arouse the emotions so powerfully as the last-named playlet, which many aver holds the blueribbon for this form of entertainment. But the new sketch is atmospheric and colorful to a striking degree, and has a memorable climax.

The story concerns an Egyptian queen who cannot bear the thought of having an enemy. So she arranges a great feast for the warlords of her fighting zone, in an underground temple. To this spot hasten the brown-skinned and black-skinned gentry, including two Ethopian princes, the King of the Four Countries and half a dozen others—all carrying swords and prepared for eventualities. They clamber down the dank stairway to the room where the feast has been spread, whispering their suspicions openly and ready for lurking perils. The queen, a creature of splendid naiveté, cries when they suspect her of having poisoned the food. She succeeds in completely disarming her foes, and then brings them to an appropriate and horrifying destruction.

This playlet and "A Night at an Inn" furnish an admirable contrast of method on the part of the dramatist. In the latter the audience is kept from beginning to end in a state of high suspense, with every word and movement foretelling the disaster to come. In "The Queen's Enemies" an opposite scheme has been followed. Even the audience is not allowed to understand the duplicity of the delicate little queen, who proves once more that "the female of the species is more deadly than the male." If the new playlet cannot entirely match strength with the other, it is due solely to the fact that suspense is a stronger and more satisfying dramatic factor than surprise. The productions are each complete in their way. The cast does pleasing work, particularly Alice Lewisohn as the queen, and the costumes and settings and lighting are unusually excellent. Aline Bernstein, Ruth Deike, Howard Kretz and Warren Dahler are responsible for the latter.

"Great Catherine" is not entirely new to American audiences, as it was presented in Boston a few years ago, following a London production. Shaw terms the piece "A Thumbnail Sketch of Court Life in St. Petersburg in the XVIII Century," and follows a vein of broad comedy with considerable success. Gertrude Kingston, playing the Empress with fine effect, is supported by Colin Campbell, Doric Sawyer, Walter Ringham, Leslie Austen, David Kimball, Louise Coleman and Nell Compton-Mackenzie.

"MARGERY DAW"'S FIRST

Premiere of George D. Parker's New Play at Pittsburgh's Duquesne—Kathlene Mac Donnell in Title Role

PITTSBURGH (*Special*).—The Duquesne, which has been dark for several seasons, came into the limelight again Nov. 13 under the management of John Cort. It also marked the premiere of George D. Parker's "Margery Daw." The plot is not a new one, but there are several dramatic situations which will no doubt make the piece a success.

A brief outline of the play is as follows: Margery Hamilton (termed Margery Daw at school) returns to her guardian after having been in a convent for twelve years, the guardian having been jilted by Margery's mother many years before. She falls in love with the nephew of her guardian, and he departs for South America after learning of Margery's doubtful parentage. Margery's guardian is also in love with her. He proposes and is accepted. Gossip in the meantime has made things very unpleasant for the young bride, and she finally leaves her husband, and later a reconciliation occurs.

Mr. Cort has given "Margery Daw" an excellent cast. Kathlene MacDonnell in the title role proved that she is a finished actress, especially so in the heavier scenes. Norman Trevor is credited with a fine portrayal of the guardian and George Probert had the role of the nephew. Sarah McVicker made a lovable housekeeper, Forrest Robinson was the humorous doctor and the other support included Caroline Lee, Amelia Mayborn and Jacques Martin.

D. J. FACKINER.

OLIVE WYNDHAM AT PALACE

Legitimate Star Makes Her Debut in Vaudeville in a Dramatic Story of Chinese of 'Frisco

Olive Wyndham, the legitimate star, made her debut in vaudeville at the Palace, Nov. 20. She appeared in a drama of the Chinese quarter of San Francisco by Ruth Comfort Mitchell. It is entitled "The Sweetmeat Game," and has been played by the Neighborhood Players.

Nora Bayes gave a new repertoire of songs, accompanied by Donald Ganiard. Jimmy Hussey and Al. Lee had a fun making vehicle called "The Fox Hunters." The Cansinos, who are said to have danced their way into the favor of the Spanish Court, displayed their graceful steps to advantage. Others in the bill are Ruby Norton and Sammy Lee, song and dance artists; Bert Melrose, clown and acrobat; Leo Beers, imitator; the Four Danubes, and the Australian Creightons.

MORE OF "YELLOW JACKET"

Three morning performances of "The Yellow Jacket" have been arranged for at the Cort Theater as a result of requests from teachers and others who are free only on Saturdays and legal holidays. These performances will begin at 10.30 A.M., and will be given on Saturday, Nov. 18; Saturday, Nov. 25, and Thanksgiving Day. Mr. and Mrs. Coburn are making every effort to secure a playhouse where George C. Hazelton and Benrimo's charming play can be given in the evenings and on regular matinee days.

Reports from Los Angeles indicate that Richard Ordynski has scored an emphatic success with his production of Ossip Dymow's "Nju" at the Little Theater.

NASHVILLE'S LITTLE THEATER

Plays of Artistic Merit To Be Shown—Supported by Subscription

Like New York and Chicago, Nashville, Tenn., is to have a Little Theater all its own. Nashville's Little Theater, financed by capitalists of the city, will not be run on a commercial plan, but will be supported exclusively by subscription. Popular plays are to be eschewed, and consideration will be given only to productions of the highest dramatic and artistic value.

Ralph E. Cummings, the stage director who last year produced "The Eternal Magdalene," and this year "An Old Sweetheart of Mine" and "The Melting of Molly," has been invited to pick the players and produce the plays. Cummings is holding the matter under advisement. The stock company to be installed at this new Little Theater will give three performances a week. It is said that special attention will be devoted to Southern plays by Southern authors, though plays of all countries and all periods are to be included in the repertoire.

HUBBELL WINS SUIT

After a trial lasting four days, a jury in the Supreme Court found a verdict to the sum of $1,372.50 in favor of Raymond Hubbell, being the full amount claimed against Charles K. Harris, the music publisher. The suit was commenced by Mr. Hubbell, the Hippodrome conductor, to recover royalties for the period since 1911, in connection with the publication by Harris of Hubbell's musical productions, "Mexicana," "A Knight for a Day," "Midnight Sons," and "The Jolly Bachelors."

On account of illness Sterling Cheseldine was compelled to leave the cast of "Some Baby" in Kalamazoo, Mich., last week.

White, N. Y.

SCENE FROM "CAPTAIN KIDD, JR."
Otto Kruger, Edith Taliaferro, and Ernest Stallard.

PRESENT OLD-TIME PLAYS

Drama League Makes Selections from Many Former Successes for Matinee

In order to find if the basis for the future drama may be found in the past, the American Drama committee of the Drama League has made a selection of scenes from native plays of popularity in days gone by. These pieces will be presented in a program of three acts and two interludes and a matinee performance early in December by Arthur Hopkins, assisted by Robert Edmund Jones, the American Bakst.

The first act includes scenes from Royall Tyler's drama, "The Contrast"; William Dunlap's "Andre"; and Mrs. Mowatt's "Fashion." Scenes from Frank Murdock's "Davy Crockett," Charles Hoyt's "A Texas Steer," and "Shenandoah," by Bronson Howard, make up the second act. In the third act are scenes from James Herne's "Shore Acres" and Clyde Fitch's "The Girl with the Green Eyes." Some of the proceeds of the matinee will go to the Actors' Fund of America.

LAURETTE TAYLOR DUE SOON

Laurette Taylor, who has not been seen in New York since her memorable run in "Peg o' My Heart," is booked for an engagement at the Globe Theater, following Raymond Hitchcock in "Betty."

Miss Taylor will appear in new plays by J. Hartley Manners, entitled "The Harp of Life," "The Wooing of Eve," and "Happiness." Klaw and Erlanger and George C. Tyler are Miss Taylor's managers. Mr. Hitchcock will leave the Globe, Nov. 25, bound for the Tremont Theater, Boston.

F. F. MACKAY TESTIMONIAL

An incomplete list of the participants in the F. F. Mackay testimonial performance to be given Nov. 24 at the New Amsterdam Theater includes John Drew, Henry Miller, William H. Crane, William Collier, Frank Keenan (his first appearance in two years), Raymond Hitchcock, Gladys Hanson, Blanche Bates, Ruth Chatterton, Elsie Janis, Doris Booth, Bruce McRae, Carol McComas, and Jack Hazzard, Jed Prouty, Georgia O'Ramey, and George McFarlane from "Miss Springtime."

On the program will be burlesque, musical and dancing numbers, three playlets, and an ensemble of all the participating actors and actresses at the close of the performance. Mr. Mackay, the veteran actor, will deliver a short speech.

PRODUCTIONS ON THE WAY

The Shuberts announce that they are placing in rehearsal John Galsworthy's play, "The Fugitive," and will bring it into New York some time after the New Year holidays.

"Such is Life" will be seen for the first time at Stamford, Conn., on Nov. 24, preliminary to the New York hearing at the Princess Theater on Saturday night, Nov. 25.

Anna Held, in "Follow Me," a musical comedy from the German of Felix Doermann and Leo Ascher, with music by Leo Ascher and Sigmund Romberg, and lyrics by R. B. Smith, will open at the Casino Theater, Monday night, Nov. 27.

Harry Lauder, the Scottish comedian, has just invested some of his huge earnings in real estate. His new property is at Glenbranter on the east of Loch Fyne, one of those grand sea lochs which make deep clefts in the Argylshire Coast.

BERNHARDT AT EMPIRE

Choice of Theater is Regarded as a Tribute to Charles Frohman

Announcement was made last week that Sarah Bernhardt would appear at the Empire Theater for a three weeks' engagement beginning Dec. 4. In a letter to her manager, W. F. Connor, she expressed her wish to make her last appearance in New York on the stage of her old friend, Charles Frohman. Cyril Maude will continue to present "The Basker" at the Empire until Saturday night, Dec. 2. He will then start on tour of the principal cities.

In the course of her engagement, Mme. Bernhardt will appear in "Du Theatre au Champs d'Honnour," "La Mort de Cleopatre," the second and third acts of "Le Proces de Jeanne d'Arc," "Le Vitrail," "Hecube," "L'Holocauste," as Shylock in the trial scene from "The Merchant of Venice," in the balcony scene from "Romeo and Juliet," "Une d'Ellen," "L'Etolle dans la Nuit," and in scenes from "Hamlet," "Camille," "L'Aiglon," "Madame X," and "Adrienne Lecouvreur." "Le Faux Modele" will be one of the novelties of the engagement as Mme. Bernhardt will play her part in this piece in English for the first time on any stage.

THEATER FRANCAIS COMEDY

"Notre Jeunesse," a comedy in three acts by Alfred Capus, was the second offering of the Theater Francais, at the Garrick Theater on Monday evening. It is one of the biggest successes of the Comedie Francaise.

Paulette Noiseux played the role of Lucienne, which was created by Mme. Sorel in the first production at the Comedie Francaise. Edouard Cassin portrayed the father and Robert Tourneur, his friend, Chartier. "Notre Jeunesse" was followed by "Aisle de Nuit," a one-act comedy by Max Maurey.

Brieux's "La Francaise" was presented for the literary matinee on Friday at 3.15.

PLAYS FOR YOUNG PEOPLE

Alice Minnie Herts-Heniger, Katharine Lord, and Jacob Heniger have formed a partnership for producing plays suitable for children and young people. Their first production will be a program of three one-act plays which will be given at eight matinee performances at the Cohan and Harris Theater, beginning Dec. 26.

These plays are "Editha's Burglar," a dramatization of Frances Hodgson Burnett's story of that name; "The Traveling Man," a miracle play by Lady Gregory, and a new play, Christmasy and fantastic in character, by Mary Austin, author of "The Arrow Maker." Later, a longer play will be offered and a big spectacular play based on a classic is promised, which will especially appeal to the adolescent boy and girl. The plays will be given with professional casts of the highest grade.

STAGE CHILDREN'S BAZAAR

Final arrangements were made at a special meeting last Thursday evening at the Hotel Astor for the coming bazaar for the benefit of the Stage Children's Fund, which will be held two afternoons and evenings, Nov. 24 and 25, at the Hotel McAlpin. The bazaar will have many unique features. It will be held in the blue and pink rooms on the first mezzanine floor. Many of the prominent men and women of the stage who are in New York at the time will be present to assist in the work.

White, N. Y.

MARJORIE VONNEGUT AND T. W. GIBSON,
Washington Square Players, in "Bushido."

GREENWICH VILLAGE THEATER

Artistic Ambitions of Community Will Be Reflected by Company Under Frank Conroy

Greenville Village is about to make its community life complete with its first real theater. A mysterious "angel," who is reputed to be of large wealth and the head of an important industrial enterprise, has volunteered financial backing to the new company of players which will be directed by Frank Conroy, already distinguished by his excellent work as leading man for the Washington Square Players. Mr. Conroy assures the public that there will be no pseudo art in the productions and that the company will contain no stars and no amateurs.

The theater, according to designs prepared by Herman Lee Meader, will seat five hundred, and will be of Dutch Colonial design. It will be situated on West Fourth Street and Seventh Avenue, near the heart of the Village, on the site where a synagogue now stands. Novel and artistic ideas in lighting and scenery will be shown, and John Wenger, who recently came from Moscow to Boston, will have a hand in the scenic effects. Tickets will be sold for 50 cents and $1. The announcement is causing much interest and rejoicing among the little group of artistic villagers who are particularly drawn toward the drama.

"MISTER ANTONIO" PLEASES

Otis Skinner's artistic performance of "Mister Antonio" delighted the Bronx Opera House audiences week of Nov. 13. Capable support was given by Robert Harrison, Joseph Brennan, Ernest A. Elton, John McCabe, Eleanor Woodruff, Agnes Marc, Frances Landy, Walter F. Scott, Sue Ann Wilson, Louise Sydneth, and Jessie Crommette.

An after-theater supper was tendered Manager J. J. Rosenthal by his friends and admirers after the Monday evening performance as a tribute to his geniality and as an appreciation of his increasing efforts as a citizen of Bronx county. Chief Clerk James Cherry, of the Supreme Court of the Bronx, acted as toastmaster, and introduced "Sam" Phillips, secretary to County Judge Gibbs; Assistant District Attorney Peter Hatting; Thomas C. Patterson, secretary to the late Justice Brady; Coroner Jerome Healy; "Jim" Geraghty, Democratic leader; and William J. Daly, representing the metropolitan press. Mrs. Rosenthal (Kathryn Osterman) responded with a tender and loyal tribute to "J. J." as she had known him.

IDA C. MALCOMSON.

"YOU'RE IN LOVE" PREMIERE

Arthur Hammerstein's musical piece, "You're in Love," will have its initial performance in Stamford, Conn., Nov. 29. It will then be presented in New Haven and Boston. Otto Hauerbach and Edward Clark are authors of the libretto and Rudolph Friml of the score.

The cast includes Florine Arnold, Marie Flynn, May Thompson, Burrel Barbaretto, Al. Roberts, Richard Tabor, John Raffael, and Albert Pellaton. There is an orchestra of thirty under the direction of John McGhie.

WARFIELD IN DEMAND

Announcement is made that David Warfield's engagement in "The Music Master" has been extended for another eight to ten weeks. There is a record breaking demand for seats at the Knickerbocker, which has made it imperative to prolong the stay of the star and his play of humor and pathos.

Minna Gale Haynes will give her second annual series of readings at the Plaza Hotel on Wednesday mornings, Nov. 22, Dec. 6, 20; Jan. 3, 17, and 31.

"FATE DECIDES" NOW "PLAYTHINGS"

Judging from reviews in out-of-town papers, the new melodrama by Vincent S. Lawrence and George Scarborough, which is being presented by Henry W. Savage, is being well received. Pauline Lord, Paul Gordon, Mina Gombel, and other members of the cast have been accorded high praise. The title has been changed from "Fate Decides" to "Playthings."

CONTRACT FOR MOSS THEATER

The contract to build B. S. Moss's Theater at Broadway and 181st Street was let last week for $415,000, without interior decorations or furnishings, to the Beaumont Contracting Company. The site covers fourteen city lots, having three corners, and extending back to Bennett Avenue. The plot cost $300,000. It is said B. S. Moss was offered a profit of $75,000 before signing the building contract. Previously the property had not changed hands in seventy years. The building will have a two-story front, 50 by 100, on Broadway, to be finished by March 1 next. The theater is to be delivered by Sept. 1.

BURLESQUE AT DALY'S

Burlesque at Daly's Theater is being given another trial. The bill for this, the opening week, is Ritchie Craig's Merry Burlesquers, headed by Dorothy Blodgett.

The one hundred and sixty students in Clayton Hamilton's course in contemporary dramatic literature at Columbia University have been required, as part of their necessary work for the semester, to attend a performance of "The Yellow Jacket," by George C. Hazelton, Jr., and J. Harry Benrimo.

BANDBOX MATINEES

Unusual Plays Will Be Presented by Douglas J. Wood—Margaret Moreland in Company

Douglas J. Wood will inaugurate a series of matinees, under distinguished social and artistic patronage, beginning Tuesday, Nov. 28, at the Bandbox Theater. The plays will be unusual only in the respect that they are of the type rarely attractive to the ordinary producing manager, but have won distinction elsewhere for exceptional dramatic quality and fine literary merit.

The first play to be presented will be a three-act comedy, "The Pardon," translated by Barrett H. Clark from the French of "Le Pardon," by the late Jules Lemaitre, one of the most distinguished of the dramatists and critics of France. "Le Pardon" has been frequently played at the Comedie Francaise, and is regarded as a classic of modern French drama. There are only three characters in the play. Two women and a man.

Margaret Moreland, who in private life is Mrs. Nat C. Goodwin, will make her first appearance in New York city as one of the women. Mr. Wood will play the man. For the part of the wife an effort is being made to secure the services of a young actress who has recently been much in the public eye and has become prominent through her ability and striking personal attractiveness.

"PUNISHMENT" AT HULL HOUSE

A play dealing with the evils of prison life and suggestions for prison reform, entitled "Punishment," was produced by the Hull House Players at their theater in Chicago, Nov. 9. The authors are Louise Burleigh and Edward Hale. The play was well received. According to the authors who have investigated Sing Sing and Auburn, prisoners can be dealt with better by means of the honor system than by severe methods.

Especially good work was done by Virginia Pope as the warden's wife, Frank Keogh as Casey, Karl McMahon as Rullo, and Stuart Bailey as Jack Wilson. Others in the cast were John Koehl, John A. Murphy, Olivia Taft, Edward Sullivan, A. Gegenheimer, and Laurence Donlon.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"CAPT. KIDD, JR."—WORLD: It is the most extravagant sort of farce, but one who concedes its absurdities for the sake of the fun may have from it a very pleasant evening's entertainment in the theater. It is funny enough to make even Capt. Kidd laugh.

TRIBUNE: The theme is a comedy theme, most of the action is well within the pale of comedy, several of the characters are frankly farcical, and at intervals the play shows a tendency to shoot off at a sentimental angle. It is not like any other play in town, but it is twice as entertaining as most of them, so it is foolish to probe too deeply.

TIMES: "Captain Kidd, Jr.," would probably have grown into a musical comedy if song numbers could have been crowded between the laughs. It is of the same irresponsible stuff that librettos are made, and is for laughter and not for thought. The accent, in fact, is on the surname.

WASHINGTON SQUARE PLAYERS.—TIMES: It is by all odds the best program in their history. So abundant, indeed, so varied and so striking is the entertainment now offered at the Comedy that they confirm the faith of their oldest friends and reach out for many new ones.

TRIBUNE: The bill has the variety of mood and manner which becomes an evening's entertainment of one-act plays.

WORLD: A tense little drama, "Trifles," was followed by an amusing and cynical comedy, "Another Way Out," these in turn by "Bushido," a genuinely tragic fragment from a Japanese drama of the eighteenth century, and, finally, by a satirical sketch, "Altruism."

HERALD: The Washington Square Players earned another success last night, when they presented modestly, but brilliantly, a group of four one-act plays as the second bill of their subscription season.

NEIGHBORHOOD THEATER PLAYLETS.—TIMES: The dramatic event of the week occurred last evening at the Neighborhood Theater. Mr. Shaw is represented by his "Great Catherine," one of his most brilliant and characteristic attempts at history in negligée, and also by an anonymous and extremely tedious travesty on the Kaiser called "The Inca of Perusalem." Lord Dunsany is to be seen at his second best in "The Queen's Enemies," a play of ancient Egypt, presented last evening for the first time on any stage.

WORLD: Neighborhood Theater begins third season with bill of rare plays.

SUN: "Great Catherine" makes the pilgrimage to the Neighborhood Playhouse entirely worthy. So absorbing was the newest Shaw play to be produced in America no one was aware that it was holding them until past midnight until the last curtain on the last scene fell.

White, N. Y.

ELIZABETH PATTERSON.

For the first time the theater patrons of other important cities are to be given an opportunity to witness the accomplishments of the Washington Square Players, who have won signal honors in the local dramatic field. With a company composed of several of their own players, augmented by others to whom their artistic destinies may safely be entrusted, they are touring the country. Of the new members Elizabeth Patterson is one of the most interesting. She has done excellent work in the companies of well-known producers in the East.

Miss Patterson is a daughter of Tennessee, which may account for the perfection of her negro delineations, and was educated in Paris, which probably explains her excellent French characterizations. Her experience began in a diversified repertoire of Shakespearean parts, and during the six of seven years she has been professionally engaged, she has played Viola and Olivia in "Twelfth Night," Hermia and Titania in "A Midsummer Night's Dream," Rosalind Celia and Phoebe in "As You Like It," Ann Page in "The Merry Wives of Windsor," Nerissa and Jessica in "The Merchant of Venice," Ophelia in "Hamlet," and leading parts in "The Palace of Truth," "She Stoops to Conquer," "Everywoman," and the Granville Barker series of Greek plays. With leading parts in "Prince Otto," "Francesca de Rimini," and "The Walls of Jericho," she added variety by playing in dramatic vaudeville sketches, and a score or more of stock companies. In the present touring company she plays a wide range of parts, and does notably good work in "A Miracle of St. Anthony."

MANAGER DISPOSSESSED

Ticket Purchasers Wait at the Savoy, Fall River, as Ejectment Suit Becomes Effective

FALL RIVER, MASS. (*Special*).—Judge Jenney, in the Superior Court in Boston, Nov. 13, dissolved the temporary injunction which restrained the Casto Theater Company, under authority from the Second District Court, from ejecting Shea and Benson, lessees of the Savoy Theater, and on the 13th the Savoy management was dispossessed. Notwithstanding that an entire program had been rehearsed, and the ticket purchasers were waiting the opening of the doors, the management, under the writ of ejectment, was legally required to suspend business at once, and Deputy Sheriff Legare and his keepers put everything about the theater under lock and key.

Judge Jenney heard the case under postponement from last Wednesday. It was the action of Julius Cahn and James M. Martin vs. the Casto Theater Company, and William Oesting, of New Bedford, on the question of continuing the injunction heretofore granted by the same court, restraining the Castro from taking possession of the Savoy under a recent judgment. William O'Shaughnessy, of New York, who appeared for Mr. Cahn, consented to the entering of a decree dismissing him as plaintiff, thus leaving James M. Martin as the sole plaintiff.

After arguments by Attorney Arthur S. Phillips on behalf of Mr. Martin and Attorney Edward L. Higginson for the Casto, the court made an order dissolving the injunction on the ground that the matter in issue had been fully decided by the lower court, and also on the ground that the Casto did not appear to have consented to the assignment by which the plaintiff, Martin, claimed to have an interest in the theater. Instructions were at once forfarded for the service of the writ of ejectment, which had been held back by the temporary injunction.

W. F. Gen.

The Blue and White Marimba Band has been engaged for the Century Theater. A concert is given every evening from 8 o'clock to 8.20, and between the acts the band is heard in the Vanderbilt room.

DOLPH RYAN IN VERDUN RUINS.
Memories of Broadway Revived by THE MIRROR.

GARDEN BANKRUPT

A petition in bankruptcy was filed Nov. 10 by the F. and D. Company, owner of Madison Square Garden. The liabilities are fixed at $3,035,879, and the assets at $2,753,141. A suit was begun against the concern for the foreclosure of a mortgage for $2,300,000 by the New York Life Insurance Company last June. The total amount now due, including interest and unpaid taxes, is $2,444,841. The company was organized June 5, 1911, with a capital of $200,000, which was later increased to $1,400,000. It bought the Garden the same month for $3,500,000.

NEW QUARTERLY PUBLICATION

Edited by Sheldon Cheney and with contributing editors that include such names as Winthrop Ames, Maurice Browne, Walter Prichard Eaton, and Clayton Hamilton, the *Theater Arts Magazine*, a new illustrated quarterly devoted to the theater, appears for the first time this month. According to the prospectus, "It is designed to offer to the new generation of artist-craftsmen in the playhouse a news medium, and a forum for the expression of original ideas. The fields covered will include staging, acting, dramatic poetry, scene and costume designing, æsthetic dancing, and theater architecture."

MILDRED HOLLAND RETURNS TO TEACH

Actress Tells of Aims in Conducting School of Dramatic Expression—The Need for Intelligent Criticism

With years of stage experience behind her, years during which she established a following throughout the country, Mildred Holland has founded "a school of dramatic expression" in the Metropolitan Opera House building.

In talking of her aims to a MIRROR representative, Miss Holland said: "A recent illness forced me to give up the stage temporarily and, while I was making my plans for less strenuous work, I recalled my own first experiences on the stage and my constant longing for some experienced instructor who would criticise my acting and offer suggestions for its improvement. The newspaper reviews, while usually kind and helpful, lacked the personal touch which could be given only by a member of my own profession who had been over the ground before me. These reminiscences suggested a school for young artists who feel the need of sympathetic direction and criticism in their work. I try to study the career of each of my pupils with a view toward foreseeing, as far as I can, the possibilities in their future. Undoubtedly many a talented artist has been lost to the stage through the lack of intelligent direction and encouragement, and this I feel myself capable of giving because of my long experience with the perplexing details of a most exacting profession."

"Oddly enough," Miss Holland continued, "my work is not confined to the stage. A number of society women and professional women connected with prominent clubs have come to me for suggestions regarding public work. It is my aim to correct unpleasant tones in the voice, disagreeable facial expressions and unfortunate mannerisms—all the little defects of which they have been entirely unconscious and which their friends have hesitated to mention. With the club women, I specialize on public speaking and endeavor to give them that poise and assurance which is so essential in this day when women are supposed to 'speak out in meeting.'"

Miss Holland, it will be remembered, was for years the director of her own company which was remarkably popular with theatergoers all through the States. She was among the first of the legitimate artists to recognise the possibilities in the motion picture field, and her play, "The Power Behind the Throne," was one of the earliest costume dramas to be put on the screen.

MILDRED HOLLAND

As dramatic director of the New York Theater Club, Miss Holland finds her gifts for teaching her art to others well employed. She is at present preparing a play which is to be the chief form of entertainment at the Yuletide luncheon at the Hotel Astor, under the auspices of Mrs. Belle de Rivera.

HENRY DIXEY SUES HOPKINS

Alleges Failure of Manager to Carry Out Agreement Concerning Children's Matinees

Henry E. Dixey, who was discharged from the cast of "Treasure Island" last Thursday night because of an alleged violation of a rule of the Punch and Judy Theater that all press stories and announcements must be made through the theater, has brought a suit, through his attorneys, O'Brien, Driscoll and Malevinsky, against Charles Hopkins, proprietor of the Punch and Judy, for breach of contract. Mr. Dixey asserts that it is because of the failure of the management of the house to carry out its agreement with him to give him the use of the house for special children's matinees that he inserted an advertisement in several newspapers last Thursday morning, publicly apologising for disappointing his friends at the matinee.

"I was to have given the first of a series of matinees for children on Tuesday afternoon, Nov. 14," said Mr. Dixey, "but when I went to the theater I found no tickets had been placed on sale, nor preparations of any kind made for giving an entertainment and I simply could not give my show under those circumstances. I then apologized to my friends through the advertising columns of the newspapers."

When Mr. Dixey went to the theater last Thursday night to play the role of Long John Silver in "Treasure Island," he received a telegram from Mr. Hopkins which informed him that he had been discharged for violating a rule concerning press stories and announcements and that his personal effects had been expressed to his residence.

The explanation of the actor's sudden dismissal offered at the theater is that in giving the statement to the press he had violated a rule of the company and had automatically broken his contract.

ABORN OPERA, PARK THEATER

Eight performances by the Aborn Opera company opened at the Park Theater, Monday night, Nov. 20 in "The Jewels of the Madonna." During the first few weeks of the season each opera will be given an entire week including six nights with matinees on Wednesday, Saturday and holidays. The second week will be occupied with "Aida," the third, with "Madame Butterfly," and the fourth, with "Lohengrin." All performances will be conducted by Ignacio del Castillo, formerly conductor of the National Grand Opera, city of Mexico.

FROM HERE AND THERE

By a recommendation of the faculty of the University of California, at Berkeley, Marie Irene Kessler, a senior in the College of Letters and Science from Oakland, Cal., has been appointed the Eleanor Gates scholar for the present college year.

Ruth Chatterton, Henry Miller, and William H. Crane will be featured in a one-act play which is to be offered as one of the novelties of the testimonial performance to F. F. Mackay on Friday afternoon, Nov. 24, at the New Amsterdam Theater. It will be the first appearance this season of Messrs. Crane and Miller.

Hector Turnbull, head of the Lasky Feature Play Company's scenario department, has sold his scenario of "The Cheat" to Camille Erlanger, French composer, who will turn it into an opera.

Gladys Hanson and Bruce McRae will be featured in "The Ninth Waltz," a one-act play by R. C. Carton, which will be presented as a part of the Mackay testimonial at the New Amsterdam Theater on Friday, Nov. 24.

Francis Powell, who recently made productions of several interesting one-act plays at the private theater of George Bliss McCallum, at Northampton, has placed in rehearsal the next group, which will include "The Turtle Dove," a Chinese playlet by Margaret Scott Oliver, and "Rosalie," a French comedy from the Grand Guignol, Paris, by Max Maurey.

"Papa," by Zoe Akins, will have its first professional production in the United States at Los Angeles next week. Kirah Markham, who was cast for the part of Chloe in the same play when it was announced for production by Emanuel Reicher, will have the same part in the Los Angeles production, which will be directed by Richard Ordynski.

Miss Saharet, the American dancer who has been appearing in Europe during the past few months, opened Nov. 16 at Proctor's Fifth Avenue Theater in a musical novelty by Thomas J. Gray. Maxim P. Lowe is producing the attraction. Matthew Woodward is the author of the lyrics and Leon De Costa of the musical score. Miss Saharet was assisted by John A. Philbrick, Olive Le Compte, Fred W. Taylor, and a company of twenty.

"Prince Demetrius," pretender to the throne of Russia, is the title of the piece to be presented at a concert to be given at George M. Cohan's Theater on Sunday evening, Dec. 10. Unusual interest is attached to this announcement, owing to the fact that the tragic role of Demetrius will be interpreted by Madame Alexandra Viarda, the Polish tragedienne.

"The Under Sea" scene at the Century Theater is now more vivid, owing to the addition of a new feature showing the submerging of a submarine. The Dillingham-Ziegfeld management had hoped to be able to present this novelty on the opening night of their production, but were unable to do so on account of difficulties encountered in its shipment from the Joseph Urban studios in Boston.

Grace Merritt, who returned to the stage this season after two years' absence, is meeting with pronounced success as the leading lady in the Sears and Covington play, entitled "Some Baby." The company, under the management of Fred A. Hayward, is now playing in Canada, and Miss Merritt, who is of English birth, with several distinguished relatives in Canada, has delivered a number of patriotic addresses urging recruits for the British Army.

Henry Lehmann, formerly identified with numerous Winter Garden productions as stage-manager, has been engaged to go to South America in the interests of a new corporation that has been formed to produce there all the Broadway musical successes that can be had on royalty.

Wright Lorimer's play, "The Shepherd King," is being revived by William I. Lennon and Joseph B. Loughry, and began its tour at the Majestic Theater, Jersey City, Nov. 13. Edwin C. Gallagher has the role of David.

White, N. Y.

MINNA GALE HAYNES.

Minna Gale Haynes began her stage career in early youth when she joined the company of Edwin Booth and Lawrence Barrett, and by her intelligent effort and unusual dramatic gifts, won the position of leading woman, first with the Booth-Barrett company and subsequently with Edwin Booth after the death of his associate. With this combination she played nearly every part for which she was physically suited, and her name in this association appears frequently in the history of notable achievements. After the death of Mr. Booth, Mrs. Haynes continued her dramatic work at the head of her own company, and then the stage lost her for several years. Later, in "The White Sister," "The Garden of Allah," "The Celebrated Case," "The Pride of Race," and other plays of modern vintage, she returned, and last year added to her distinction by inaugurating "dramatic readings." The demand justified her in extending the course for the present season at the Hotel Plaza.

ACTORS' EQUITY ASS'N

Attitude Towards White Rats Was Wrongly Quoted, According to Secretary Howard Kyle

Members of the A. E. A. are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, Nov. 14, 1916, the following members were present: Francis Wilson, presiding; Messrs. Christie, Cope, Crane, Craven, De Cordoba, Harwood, Kyle, McRae, Mawson, Nash, Stevenson, and Westley.

New members elected: James P. Clay, Alice Clements, W. P. Collins, Louise Dale, Brian Darley, Anna Ford, Blanche Friderici, Richard H. Hall, Joseph Marius Rogati, Ronald St. John, Lenta Sinclair, and Marie Sinclair.

It is the practice of most speakers when addressing actors to set forth many pretty compliments if, indeed, they do not lay the flattery on with a trowel. This is all very well in the world of make believe. Popular acclaim for work well done is, and rightfully so, meat and drink to us. But in deliberating upon our economic rights, the plain unvarnished truth is all that we should require.

The secretary of the White Rats Union of America, having first called our attention to an article that appeared in another theatrical weekly on Nov. 11, and which had had the effect of not only putting us in a wrong light, but reflected unfairly upon the executives of the White Rats, we sent the following letter to the editor concerned:

Yesterday our attention was called for the first time to an article that appeared in the * * * issue of the * * * which referred to the White Rats Actors' Union of America and the Actors' Equity Association.

It is simply justice to say here that no representative of the White Rats or anyone else ever asked the Actors' Equity Association to give two thousand dollars for the prosecution of illegal theatrical agents.

The officers of the White Rats have declared to us that the membership of their organization exceeds nineteen thousand, and we have no knowledge to the contrary.

The Actors' Equity Association holds good-will only toward the White Rats, and we must ask you to correct the erroneous implication that we would belittle them.

We believe you aim to be accurate and fair. Please publish this letter.

Yours very truly,
HOWARD KYLE,
Corresponding Secretary

A member who signed a contract containing the regular two weeks' notice clause has complained to us because she received such a notice, although the conditions of return fare, etc., were fully met. Because she was sympathetically told that the management had exercised no more than their rights to which she had agreed, she charged the A. E. A. with being against the actor.

It is observed that a multifarious firm of managers threaten to publish the names of actors to whom they have advanced money during the rehearsal period. Doubtless they can point to instances where these advances or loans were total losses to them. Will they also announce how many actors have been made to pay them interest on these advances?

The date of our next open meeting is not set. It is probable that three representative managers will be invited to speak to the Association on that occasion.

By Order of the Council.

MUSICAL PLAY FOR COMEDIANS

The Winter Garden management has arranged to present McIntyre and Heath, now appearing at the Winter Garden in a new musical piece especially written for them, at the conclusion of the run of the "Show of Wonders." This plan completes an arrangement made with McIntyre and Heath as an inducement to them to give up a stellar engagement for this season and be featured in the "Show of Wonders." The book of the piece for McIntyre and Heath will be written by Harold Atteridge, and the score furnished by the several librettists associated with the Winter Garden.

George Morton, a guest of the Actors' Fund Home, has secured the first of the balcony seats sold for the testimonial to F. F. Mackay at the New Amsterdam Theater, Nov. 24.

THE BROADWAY TIME TABLE

FOR WEEK ENDING NOVEMBER 25th.

Theater	Play	Date of Production	Number of Performances
Astor	His Majesty Bunker Bean	Oct. 2	66
Belasco	Seven Chances	Aug. 8	129
Booth	Getting Married	Nov. 6	25
Casino	Flora Bella	Sept. 11	90
Century	The Century Girl	Nov. 6	24
Cohan	Come Out of the Kitchen	Oct. 23	41
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	16
Comedy	Washington Square Players	Aug. 30	103
Cort	Upstairs and Down	Sept. 25	74
Cort	The Yellow Jacket (Matinees only)	Nov. 9	10
Criterion	Major Pendennis	Oct. 26	37
Eltinge	Cheating Cheaters	Aug. 9	127
Empire	The Rainers	Oct. 30	33
48th Street	The 13th Chair	Nov. 20	8
44th Street	The Flame	Sept. 4	98
Fulton	Arms and the Girl	Sept. 27	71
Gaiety	Turn to the Right	Aug. 17	118
Globe	Betty	Oct. 3	65
Harris	Our Little Wife	Nov. 18	9
Hippodrome	The Big Show	Aug. 31	153
Hudson	Pollyanna	Sept. 18	82
Knickerbocker	The Music Master (rev.)	Oct. 10	57
Little	Pierrot the Prodigal	Sept. 6	95
Longacre	Nothing But the Truth	Sept. 14	85
Lyceum	Back Fire	Oct. 2	66
Manhattan	Ben Hur (rev.)	Nov. 6	25
Maxine Elliott	Fixing Sister	Oct. 4	64
New Amsterdam	Miss Springtime	Sept. 25	73
Playhouse	The Man Who Came Back	Sept. 2	99
Punch and Judy	Treasure Island	Oct. 21	42
Republic	Good Gracious Annabel	Oct. 31	32
Shubert	So Long Letty	Oct. 23	41
39th Street	Old Lady 31	Oct. 30	33
Winter Garden	Show of Wonders	Oct. 26	42

RICHARD WALTON TULLY'S GREAT DRAMA

"THE FLAME"

A Wonderful Play of Love and Motherhood that has been Playing to Capacity Audiences in New York since August

THE PRODUCTION whose magnificence set a new standard in spectacular stage adornment.
THE PLAY whose tender love scenes and exquisite beauties linger in your mind for weeks.
THE DRAMA whose thrilling situations send the red blood thumping through your veins.
THE COMPANY whose splendid acting has won more praise than any other of the season.
THE HURRICANE sweeping through the green jungle—the most realistic stage setting ever devised.
THE SUCCESSOR to the same author's "The Bird of Paradise" and "Omar, the Tentmaker."
THE ONE ATTRACTION on Broadway that every woman adores and every man applauds.

Another Enormous Success by the Author of "THE BIRD OF PARADISE" and "OMAR, THE TENTMAKER"

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

INTERESTED READER.—Margaret Illington has the leading feminine role in "Our Little Wife" at the Harris Theater, New York.

E. B., Brooklyn.—The offices of the International Circuit are at 1493 Broadway, New York. (2) The better way would be to go directly to the office, and if unsuccessful there, consult an agency.

SUBSCRIBER, Salt Lake City.—We do not know where John Livingstone is buried. He died in Rhinelander, Wis. (2) Stuart Robbins and J. Anthony Smythe are with the Wilkes Stock at Salt Lake City.

H. R., Pittsburgh.—Robert Edeson is appearing in "His Brother's Keeper" on tour. Advance dates for him are listed in the Dates Ahead column. With him in the cast are: Alice Fleming, Jerome Laylor, De Wolff Newcomb, A. S. Byron, Ann MacDonald, Stella Archer, Wilfred Lytell, Ada C. Neville, Mabel Cruthers, and Hallet Bosworth.

PITTSBURGH READER.—Kathleen MacDonnell began her theatrical career in a Philadelphia Stock company. There she remained for two and a half seasons and then joined Mrs. Fiske in "Mrs. Bumpstead-Leigh." She acted her first dramatic role in the unsuccessful play, "Julia France." Later she appeared in "Bought and Paid For" for two seasons. Subsequently appearing in "Just Outside the Door," "The Pride of Race," and at present in "Margery Daw." (2) Howard Estabrook was last with the International Film Company and Carl Brickert with Metro Pictures.

W. K., New York.—Lester Lonergan left England at the age of sixteen, came to California as a civil engineer, remaining at that work for three years. He then joined an amateur club and his work there attracted sufficient attention to secure him a position on the legitimate stage. Most of his theatrical experience has been gained with various stock companies at different cities in America. Last season he was in "Justice," and is now in "Major Pendennis." (2) Jane Houston has played with stock companies in Detroit, Union Hill, N. J., and in many other cities. Apart from that, there is very little known of her stage career.

HEDWIG REICHER READINGS

Hedwig Reicher made her first appearance this season in a dramatic recital given Sunday night at the Comedy Theater. The artistic arrangement of the program and the novel touches of staging served as a background for Miss Reicher's rare talent and her skill in the presentation of this form of entertainment. She divided her program into three parts, and wore a different costume for each division.

PLAYERS ENGAGED

Gail Kane has been engaged for an important role in "The Harp of Life," in which Laurette Taylor is to be starred. Others in the company are Philip Merivale, Frank Kemble Cooper, Ffoliott Paget, Lynn Fontanne, and Dion Titheradge.

Georgia Mai Fursman, the child actress, who has played under the management of David Belasco, and in many stock companies throughout the country, has been engaged for the new Guy Bates Post play, "The Masquerader."

Frederic Summer has been engaged by Winchell Smith to play the lead in support of Digby Bell in his forthcoming production of "Mind Your Own Business," written by Mr. Smith.

Paul Leyssac, the well-known diseur, has been engaged by Lucien L. Bonheur for his Theatre Français company, and will create a leading role in a new production. Mr. Leyssac will also lecture at the Theatre Français.

Tim Murphy assumed the role of the one-legged pirate chief, Long John Silver, in Charles Hopkins's "Treasure Island" at the Punch and Judy Theater following the termination of Mr. Dixey's engagement Saturday night.

Olive Tell has been engaged by Douglas J. Wood for the leading role in "The Pardon," completing the cast for the special matinee performance of Jules Le Maitre's famous comedy.

Louise Randolph has been engaged for the role of Claire, the repertoire actress in the new Edward Milton Royle play, "The Longest Way Round," which is to be produced under the management of Selwyn and Company.

Helen Rawson has been engaged for the "Such is Life" company.

Mary Shaw has been engaged for an important part in the eight holiday matinees for children at the Cohan and Harris Theater, beginning Dec. 26.

Edward Kirby has been engaged by Louis Pincus for the leading male role in "The Girl Who Smiles" on the road, opening about Christmas.

Helen Barnes has succeeded Vivian Wessell in the part of Mabel in "Nothing But the Truth."

A. S. Byron has been added to the cast of "Girls Will Be Girls," the new Jerome Kern musical comedy, which opened in Philadelphia on Monday night.

DIED

J. C. Clark, one of the last of the veteran clowns, died on Nov. 19, at his home in Long Branch, N. J. He was born in New York and at the age of 16 ran away from home to join the Dan Rice show. After a varied and exciting career in various big shows he retired from the circus world to become an evangelist and was more proud of having converted 167 persons in sixteen days than he was of his success as a clown.

Charles L. Lietz died in this city, Nov. 18, aged 57 years. Mr. Lietz was widely known in the theatrical business in connection with his wig-making business. The funeral service and interment were on the 21st at Saddle River, N. J., where in his latter years he had bought and developed a large farm. Mr. Lietz numbered among his customers many prominent professionals of the past and present generation. He received their patronage because his business principles were courteous and honest and the products of his establishment were always found to be as he represented them. Charles F. Lietz, his son, will continue his business as heretofore. He has been looking after his interests for the past year as Mr. Lietz's illness dates back nearly twelve months.

Louise De Luisi, a retired dancer, died at her home on Elliott Place, Brooklyn, Friday, Nov. 17, after a short illness. Mrs. De Luisi will be remembered by old professionals as a noted skipping rope dancer of the early 80s, and at one time was with Kiralfy. Also one of the team of Clifton and De Luisi.

Henryk Sienkiewicz, author of "Quo Vadis" and other well-known novels, died Nov. 16 at Vevey, Switzerland. He was born in 1846, the son of a Polish country squire. After graduation from the University of Poland, he led a gypsy life in his native country. He later helped to found a Polish colony near Los Angeles, which proved unsuccessful. He was the author of "Fire and Sword," "The Deluge," and "Pan Michael." None of them had as great a vogue as "Quo Vadis." It was translated into thirty languages. During the present war, Sienkiewicz has been engaged in alleviating the sufferings of his fellow countrymen.

In response to many requests from Boston readers, THE MIRROR prints the following sketch of Wilson Melrose, who died in Davenport, Ia., Oct. 16: Wilson Melrose made his theatrical debut in 1898 as heavy man in a small road company. His next association was with Nat Goodwin, playing a small part in "The Cowboy and the Lady." He afterward joined Hamlin's big Chicago production of "Lorna Doone," and, following that engagement, became a member of Julia Marlowe's company. He afterward was leading man for Anne Irish, Amelia Bingham, and Charles Richman, and then, for two years, he managed and headed his own company in Quebec. In Boston in addition to being seen in the support of well-known stars, Mr. Melrose was with the Castle Square, the Boston Theater Stock company, where he was leading man; the old Music Hall, now the Orpheum, and the Summer stock at the Majestic Theater. Mr. Melrose several years ago married a sister of Acton Davies, the dramatic critic, and spent his Summers in Athol, where Mr. Davies has a Summer home.

Molly Elliot Seawell, novelist and dramatist, died in Washington, Nov. 15, aged 56 years. Miss Seawell was born in Virginia and was a grandniece of President John Tyler. She started her literary career as a Washington correspondent and then became a successful writer of short stories. Her two best known plays are "Maid Marian" and "The Sprightly Romance of Marsac."

In Memorium

O'NEIL.—Nell Walters, wife of Barry O'Neil. November 21st, 1915.

NEWS OF STOCK PLAYS AND PLAYERS

WHO, WHERE, WHAT IN STOCK

Little Lauren Pullman, who has played juvenile roles in many stock companies throughout the country, is successfully appearing as Dick in "The Ide," by the Wadsworth Players, Manchester, N. H.

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The Alcazar Players opened at the Baker Theater, Portland, Ore., Oct. 29, in "On Trial," and scored heavily. Both press and public declare it the best company Portland has had in years. Albert McGovern, the new leading man, won instant favor with a flawless performance of Strickland, and Edith Gates a lasting appeal as the wife. Week Nov. 6, "The Eternal Magdalene," with S. R. O. every performance.

—

Lynn Overman will replace Homer Barton with the Academy players at Haverhill, Mass. Mr. Barton was obliged to withdraw from the company because of an accident to his right arm. "Broadway and Buttermilk," with Alice Clements as Jane O'Day, did a big week Nov. 6, "Man of the Hour" following.

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The Wigwam Stock company of San Francisco had Miss Jessie Arnold in "Tess of the Storm Country" week Nov. 12. Del S. Lawrence, Lena Rivers, Eddie Lawrence and others were in the cast.

—

Irene Daniel, leading woman with the Wadsworth Stock company, Manchester, N. H., was presented with four enormous bouquets at the opening, Nov. 6. Two dozen American beauties, two dozen large chrysanthemus, three dozen pink roses, and a large shower bunch of pink carnations and maiden hair fern.

—

Ed Williams, manager of the Williams Stock company, now playing to big business at the Krug Theater at Omaha, Neb., will enlarge his activities and open another company at the Orpheum Theater, Elkhart, Ind., Dec. 17. The opening bill will be "Arizona," followed by "The Rosary." Mr. Williams will produce two high-class royalty plays a week, making each a scenic production, continuing his policy of $1.50 shows at popular prices.

—

Miss Frances McGrath, who has been laying off since she closed her successful season at the theater in Hamilton, Can., on account of the illness of her mother, who is now convalescing, will return to the United States, Dec. 1.

—

Donald Gregory, a stock actor who went to England with the Ninety-seventh Battalion, American Legion, is now in the hospital in London, England. His address is Lieutenant Donald S. Gregory, Draft Officer, Ninety-seventh Battalion, C. E. F., Army Post Office, London, England.

—

The Knickerbocker Theater, in Philadelphia, quits the International Circuit and will shortly return to stock. W. W. Miller is manager of the K.

"THE TIME, PLACE," ETC., SAN JOSE

SAN JOSE, CAL. (*Special*).—The Redmond Stock company played to capacity houses in "The Time, the Place, and the Girl," with Ruth Benicke and Rodney Hildebrand in the leading roles week of Nov. 6. Ed Redmond made a big hit in his comedy assignment, and Mary Newton, Marvin Hammond, Tina Craft, Bert Chapman, Jay Morley, and Minor Reed were cast in congenial roles. The Redmond chorus appeared in several dancing and singing specialties, and the mounting and lighting effects were especially attractive.

Clara Kimball Young, in the film production of Robert W. Chambers's "The Common Law," week of Nov. 13 at popular prices, the Redmond company filling an out-of-town engagement meanwhile.

Hugh Metcalfe, for the past five years principal character man with the Ed. Redmond Stock company, Victory Theater, San Jose, closed there Nov. 4, to join the stock company which will open the new Bishop Theater in Oakland, Cal., within the month. Mr. Metcalfe was tendered a farewell reception and Dutch supper, following his last performance, by the entire personnel of the men in any way associated with the Victory Theater, the women of the company being the invited guests. The supper was served on the stage, covers being laid for sixty. Harry G. Moore, manager of the house, was toastmaster. A vaudeville performance followed the supper, after which dancing was enjoyed until the early morning hours. The affair, which was a complete surprise to Mr. Metcalfe, was a thoroughly enjoyable one and will long remain a pleasant memory. Mr. Metcalfe was for many years in musical comedy, coming to this country from England about twelve years ago.

FRANCES ROBINSON.

AUBREY BOSWORTH EXCELS

"The Dummy," presented by the Keith Players, Union Hill, N. J., Nov. 13-18, gave Aubrey Bosworth, the versatile juvenile leading man of the company, an excellent opportunity to again display the unusual talent with which he has played characters, straight leads, comedy and juvenile roles with the same marked success as that which characterized his conception of the role of Barney Cook in this play. His performance was replete with the youthful naivete of the part as written by the authors, his playing at all times spirited and well drawn, and above all he presented a genuine type of the Bowery urchin. It was a distinct success for the young actor. Florence Moore played the role of Beryl Meredith with a charming childish appeal. Though the supporting cast played parts of minor importance, subordinated in the interests of the titular role, it is to be regretted that the majority of these were acted in a rather listless manner, detracting from the effect of Mr. Bosworth's work and otherwise marring a well-produced offering. "The Things That Count" the current week, with "The Gentleman from Mississippi" underlined.

E. A. GREWE, JR.

"TESS" IN WEST VIRGINIA

FAIRMONT, W. VA. (*Special*).—The Lewis-Oliver Players reurned to the Hippodrome, Nov. 13, playing "Tess of the Storm Country" the first half of the week and "The Serpent" the latter half. Pauline LeRoy was starred in both bills and her Tess created a mild sensation. The Lewis-Oliver Players will remain indefinitely.

J. MONROE BOYER.

Hartsook, L. A.

HENRY H. HOLLINGSWORTH,
Wadsworth, Manchester, N. H.

VOTES FOR YONKERS PLAYERS

YONKERS, N. Y. (*Special*).—At a recently held voting contest for plays at the Warburton Theater, Yonkers, "The Lion and the Mouse" received the most votes; "Arizona" and "Stop Thief" were also popular favorites, and ran second and third, respectively. "The Lion and the Mouse" was produced week of Nov. 20, with Fred C. House playing John Burkett Ryder. Ione McGrane as Shirley and William David, Ryder's son. The Yonkers Players are attracting favorable attention among the Yonkers playgoers, and many compliments as to their merit are being received. "Beverly's Balance" was given week of Nov. 18.

The car strike, however, is responsible in a considerable degree for the poor houses, but the management hopes that this situation will, now that the election is over, clear up.

WETHERALD.

NEW LEADING LADY IN DENVER

DENVER, COL. (*Special*).—Julia Taylor came to the Denham Stock as the new leading woman week of Nov. 13 in Avery Hopgood's "Saidie Love." She is youthful, vivacious, and experienced. She has been doing leading work in Washington and other places, and has won popular favor wherever she has appeared. Miss Finley returned to her old position as second. Since the departure of Miss Lang, Miss Finley logically inherited the first position, and in that place did some excellent work. But still she was scarcely equal to the situation as a regular thing.

ANDERSON.

"SEVEN SISTERS" IN NEW HAVEN

NEW HAVEN, CONN. (*Special*).—A capacity house laughed itself to contentment at the first performance of "Seven Sisters" at the Hyperion. Jane Morgan, as Mici, was as sweet and unaffected as a real girl would have been, and Charles Carver, as the lieutenant, made what the girl in the front row called "a perfectly adorable lover." Miss La Teile, as the widow, was exceedingly pleasing. This local girl proved that a stage career is not beyond her reach. "Seven Sisters" was a laugh-getter, and the players seemed to enjoy it as much as the audience. The Hyperion Players are proving a bigger success than ever, playing all sorts of plays from farce to heavy drama with splendid interpretation.

HELLEN MARY.

WILKES PEOPLE IN SEATTLE

SEATTLE, WASH. (*Special*).—At the Orpheum the Wilkes Players gave a good presentation of "Potash and Perlmutter," Nov. 5-11, which drew houses averaging satisfactory business. John Sheehan as Potash and George Rand as Perlmutter, interpreted the parts with considerable skill and fidelity, while Richard Frazier as Boris Andrieff delineated the role with general acceptance. In the cast were Fanchon Everhart, Pearl Cooke, Marguerite McNulty, Dora E. Sullivan, William C. Walsh, Norman R. Feusier, and others who contributed to the success of the performances. Same company in "The Witching Hour," Nov. 5-11.

BENJAMIN F. MESSERVEY.

"A FULL HOUSE" AT BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players were placed in an awkward position by the sudden retirement of Doris Wooldridge, leading lady of the company, Nov. 11. Florence Thompson, with two hours' notice, assumed the role of Susie in "A Full House," and gave an excellent portrayal.

"The Price," with Rachel Mae Clark as Ethel Tuscani in place of Doris Wooldridge, week of Nov. 13, pleased large houses. Miss Clark had only two rehearsals, but gave a fine characterization. Hooper Atchley, as Ethan Bristol, M.D., was manly and convincing. Herbert De Guere gave a fine impersonation of Professor Damaroff. Marion Chester, as Mrs. Dole, furnished an excellent character study. John B. Whiteman, Harry La Cour, Leona Hanson, and Betty Brown furnished good support. "Where the Trail Divides," Nov. 20.

W. S. PRATT.

Bertz, N. C.

IRENE DANIEL,
Leading Woman, Wadsworth Stock.

"COMMON LAW" IN SALEM, MASS.

SALEM, MASS. (*Special*).—The Empire Players presented "The Common Law," a dramatization of Mr. Chambers's novel, to good business week of Nov. 13. It was fairly interesting and well acted. The stage settings were good. Mr. Noa was pleasing as the young artist, Louis Neville, and Miss Ruckert was very pretty and acceptable as Valerie West; John B. Mack was excellent as Querida, although he made him a more French than Spanish type; Miss Hill as Rita Tevis and Edwin Weever as John Burleson, were good; Elmer Thompson as Sam Ogylvie drew his usual percentage of laughs, and Priscilla Knowles as Mrs. Neville was excellent; Joseph Thayer was a mirth-provoking Irish janitor. Current week, "Everyman's Castle."

DOROTHY BENNETT.

"TESS" AT NEW BEDFORD

NEW BEDFORD, MASS. (*Special*).—Stocks may come and stocks may go, but it looks as if the All-Star Stock company now playing here to large and delightful audiences will go on forever, so thoroughly are local patrons interested in the present company. "Tess of the Storm Country" was the attraction week of Nov. 13-18, and it proved a strong drawing card. Certainly never a better Tess. Enid May Jackson, who is deserving of all the attention she is receiving, played the part with excellent judgment and skill, after seeing her in so many different parts, one can understand the reason why the lovers of stock in Brooklyn wanted her to return to that city and head a stock company. Manager O'Hara was fortunate in securing such an exceptionally talented leading woman. Miss Jackson has more than "made good"; Alfred Swenson gave a strong and well balanced performance of Frederick Greaves; Mr. Swenson has made a strong impression, and is the best liked leading man in many a season; Carrie Lowe as Molly, Dorothy Beardsley as Myra, and Lorle Palmer as Martha, were very good. Belle D'Arcy gave a good performance of Teola Greaves, Harvey Hayes was a satisfactory bad man of the Cayuga Lake district, Arthur La Rue as Ezra was exceptionally good, his conception of the character being most commendable; M. A. Kelley, Lyman Abbe, Bob McClung, Fred Sutton, and Edward Denison gave satisfactory portrayals of the characters assigned them, the play was mounted in an attractive manner and with the same care that has marked all the previous efforts of the company under the direction of Edward Denison; good performance, large attendance. "The Master Mind," Nov. 20-25.

W. F. GEE.

"THE REVOLT" IN BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—Business is increasing daily at the Lyric where the New Lyric Stock Company has opened its third week's run. And this is as it should be—for first impressions which are always lasting, have stamped the mark of approval on the entire cast, who have portrayed successfully and faithfully, in succession "The Truth," "The Writing on the Wall" and "The Revolt," and for the fourth week "The Deep Purple," Nov. 20-25. Matinees Wednesday, Thursday and Saturday.

In "The Revolt," by Edward Locke, the leading lady, Miss Edith Waldron, was at her best, and won all hearts. She became firmly established in our affections while taking the part of Anna, the discontented wife of John Stephens. As the husband, David Herblin, leading man, could not be surpassed. Arthur Winton was third in prominence on the program. His portrayal of the deacon was cleverly done. Others in the cast who capably supplied the balancing features of the play were the stepmother, Miss Rita W. Harlan; the maid, Miss Jessie Bartlett; the woman, Miss Margaret Armstrong; the gay one, Miss Frances Waldron; the sad one, Miss Florence Davenport (who, by the way, is the director's wife, being in private life, Mrs. Alexander Leftwich); the fidget, Frank S. Peck; the souse, Alexander Leftwich; the prude, Wm. Evarts; the child, Miss Edna Murphy. Miss Ethel Waldron assumes the role of Doris Moore in "The Deep Purple"; David Herblin, of course, the handsome hero; Miss Armstrong, always attractive in her roles, is "Frisco Kate," and William Evarts, another forceful member of the cast, is "Pop Clark." No expense is spared in scenic investiture, which is in accord with the pretty theater.

REQUEST PLAYS IN DES MOINES

DES MOINES, IA. (*Special*).—Princess, Elbert and Getchell, managers: The Princess Players in a special presentation by request of "Dr. Jekyll and Mr. Hyde" week of Nov. 12. Robert Hyman, in the title-role, quite surpassed any of his previous efforts as leading man, and gave a most capable performance. Florence Rittenhouse, as Agnes Carew, was pleasing. Mrs. Morrison, as Rebecca Moor, as usual, gave her capable interpretation to the character. William Forestelle as Sir Danvers Carew, Arthur Young as Gabriel Neterson, and Hammond Dailey as Dr. Langon, are most deserving of mention.

The management of the Princess are reviving some of their successes of the past season, and are presenting those plays that have received the highest number of votes from Princess patrons.

Mrs. Priestly Morrison, Nov. 21, will celebrate her 1,500th performance with the Princess Players. "Brewster's Millions," week of Nov. 19; "Three Twins," week of Nov. 26.

KAHN.

"A FOOL THERE WAS" IN ST. JOSEPH

ST. JOSEPH, MO. (*Special*).—Frances Valley had the star role of the vampire in "A Fool There Was," presented by the Dubinsky Brothers' Stock company Nov. 12-18, and scored a decided hit by her fascinating realism and dramatic ability. Aldred Pierce was "the fool" and Ed Dubinsky was the friend, and their good work added materially to the success of the play, as did that of Eva Craig as the wife. The stage settings were fully up to the high standard this company has been maintaining.

JOHN A. DUNCAN, JR.

Bushnell.

RUTH RENICKE,
Leading Woman of the Redmond Stock Company, San Jose, Cal.

(A report of Miss Renicke's appearance with the Redmond company in "The Time, the Place, and the Girl," will be found among the stock reports in this issue of THE MIRROR.)

SELECTED PLAYS AT NORTHAMPTON

NORTHAMPTON, MASS. (*Special*).—Academy (Bertram Harrison): Recent plays by the Northampton Players have been "Rolling Stones," "Jerry," and "Hawthorne, U. S. A." The company is giving satisfaction. The first of the specially selected plays to be given once in eight weeks during the season is "Don," by Besier, which comes week of Dec. 4. The second play probably will be Masefield's "Tragedy of Nan." An afternoon of special matinees also will be given by members of the Northampton Players at the Academy once in eight weeks, beginning Thursday, Nov. 23. This will include one-act plays by W. B. Yeats, Stark Young, and William De Mille. The second matinee probably will be of plays by writers who live in Northampton or near enough to that city to be included in the Academy's public. Another matinee will feature plays specially representative of different types of American life. Indian, negro, and that generally classed as American. Plays specially indicative of the viewpoint of European dramatists will be given later in the season. These matinees are complimentary to subscribers to the regular productions of the Northampton Players. They are selected by a committee specially appointed for this department of the theater.

Blanche Ring, of "Broadway and Buttermilk," visited the Academy, Nov. 9, and was enthusiastically received.

Mrs. Fiske and "The Yellow Jacket" are booked ahead. MARY K. BREWSTER.

STOCKS OF ST. LOUIS

ST. LOUIS (*Special*).—The Players (R. C. Jones, Manager): The current bill is a local prize winning play by William Glasgow Bruce Carson, a professor of English in the Iowa State College, a grandson of St. Louis' first mayor, and a member of one of Missouri's most distinguished families. "Pro Patria," a drama of the World War from the viewpoint of a neutral, is the bill.

Next week the theater offers the funny farce, "Marrying Money" with Mitchell Harris and Olive Templeton, new leading women of the Players in the leading roles.

The Park (W. J. Flynn, manager) has announced the return of the former stage director, Charles Sinclair, who for seventy-five weeks directed all of the productions at the Park and Shenandoah, who stages his first offering this week in "It Happened in Nordland," the Victor Herbert operatic success. A new prima donna, May Bouton, makes her first appearance in this bill. Next week Mr. Sinclair will stage an original and characteristic review, "The Hawaiian Follie," with the return of Matt Hanley, former character man and bass singer of the Park Opera company, and other new people.

The Imperial, Oscar Dane's ten-twenty-thirty stock house is giving "The House of Bondage," this week.

HAGERMAN.

"WITHIN THE LAW" IN BROOKLYN

BROOKLYN, N. Y. (*Special*).—The Fifth Avenue Theater Stock Company appeared in "Within the Law" week Nov. 13. Irene Summerly and Gus Forbes maintained their high work of the past and are now solid favorites. The balance of the cast consisted of Vera Drummond, Helen Spring, Anthony Blair, William Malone, Frances Younge, Henry Crosby, Edmund Abbey and Harry Horne. The latter, in addition to appearing in the cast, directed the play very creditably. Current week, "The Misleading Lady." The management announces the attendance above normal, with a subscription list already past the 3,000 mark. R. MERKLINGER.

"THE SPENDTHRIFT" AT ELMIRA

ELMIRA, N. Y. (*Special*).—Edward Everett Horton carried off honors in the Mozart Players production of "The Spendthrift," which drew crowded houses to the Mozart, Nov. 13-18, his characterization of the role of Richard Ward being one of the strongest of the season. Louise Price was a splendid Frances Ward, and pleased; Hazel Corinne made a bewitching Clarice; R. Thomas Holden did well as Monty Ward, and Dan Malloy was happily cast as Philip Cartwright. Others who helped materially in rounding out the full measure of excellence were J. Harrison Taylor, Caroline Morrison, Lillian Stuart, and Dave Callis. The settings were unusually attractive. "A Full House," Nov. 20-25.

"The Blue Envelope" drew well at the Lyceum, Nov. 10. Blanche Ring, Nov. 20; Mrs. Fiske, Nov. 21; James T. Powers, Nov. 24; "When Dreams Come True," Nov. 25.

Good vaudeville at the Majestic and pictures at the Regent drew large business Nov. 13-18. Paderewski entertained capacity at the Colonial, Nov. 14. William L. Fursman, the well-liked treasurer of the Mozart, has been made manager of the Nesbitt Theater, Wilkes-Barre, Pa. A host of friends offer congratulations.

J. MAXWELL BEERS.

ELSMERE STOCK IN "ROLLING STONES"

"Rolling Stones" was the attraction at the Elsmere Theater, New York, week of Nov. 13. Clay Clement as Buck Ryder and Jack McGrath as Dave Fulton, acted with fine force and judgment, and Mary Frey as Anna Anderson and Hazel Miller as Norma Noggs, gave creditable characterizations. Harold Kennedy gave the best performance of Charles Brannigan seen yet. Robert Le Sueur, Lorna Elliott, Samuel Godfrey, May Fowler, Virginia Zollman, and Frank Dufrane gave good support. George W. Poultney has gathered a company of able players, and House Manager Y. L. Newman has arranged for all the latest Broadway successes, but even so business is only fair. Week of Nov. 20, "The Tear Market."

IDA C. MALCOMSON.

NEW YORK THEATERS

EMPIRE B'way and 40th St. Evenings, 8.20. Matinees, Wed., Sat. and Thanksgiving Day at 2.20.
CHARLES FROHMAN.....Manager
LAST TWO WEEKS
"Sparkling comedy."—*Telegram.*
MR.
CYRIL MAUDE
In the Modern Comedy,
'THE BASKER'

Cohan & Harris (Formerly Candler Theatre). Evgs., 8.20; Mats., Wed. and Sat., 2.20. Phone, Bryant 6344.
Cohan & Harris present
Captain Kidd, Jr.
A FARCICAL ADVENTURE
By Rida Johnson Young.

BELASCO Theatre, West 44th St., Eves. at 8.30. Mats. Thurs. and Sat. at 2.20.
David Belasco presents
SEVEN CHANCES
Rol Cooper Megrue's Sparkling Comedy.
"SMARTEST PLAY OF THE SEASON"

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.20.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
TURN TO THE RIGHT
By Messrs. Smith and Hazzard.

REPUBLIC Theatre, West 42d St. Evgs., 8.20. Mats. Wed. and Sat., 2.20
Arthur Hopkins presents
Good Gracious Annabelle
A New Play by Clare Kummer.

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success
Miss Springtime
Music by Kalman. Book by Bolton.

HUDSON Theatre, West 44th St. Evenings, 8.20; Matinees Wednesday, Saturday & Thanksgiving Day.
POLLYANNA
The Play that Puts Joy into Living

KNICKERBOCKER Theatre, B'way & 38th St., Eve. 8.15. Matinees Wed. & Sat. 2.15
Klaw & Erlanger.....Lessees and Managers
DAVID BELASCO presents
David Warfield
IN HIS WORLD RENOWNED SUCCESS
THE MUSIC MASTER

GEO. M. COHAN'S Theatre, B'way, 43d Street. Tel. Bryant 302. Evgs., 8.30. Matinees, Wed. and Sat., and Thanksgiving Day.
KLAW & ERLANGER - - Managers
Henry Miller presents
Ruth Chatterton
and company incl. BRUCE McRAE in
Come Out of the Kitchen
"Fragrant, diverting, appealing."—*World.*

ELTINGE Theatre, West 42nd St. Evenings at 8.30; Mats., Wed., Sat. and Thanksgiving Day.
A. H. Woods presents
CHEATING CHEATERS
By Max Marcin.

NEW YORK THEATERS

Playhouse 48th, East of B'way. Phone 2628 Bryant. Evenings, 8.20. Matinees Wed., Sat. and Thanksgiving 2.20.
William A. Brady presents
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast, including
MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 178 Bryant. Evenings, 8.30.
48th Street
Matinees Thursday & Saturday, 2.30
WILLIAM HARRIS, SR. and JR., Present
THE 13th CHAIR
A Mystery Melodrama
By BAYARD VEILLER, Author of "Within the Law."

Winter Garden B'way & 50th Phone 2330 Circle
Evgs. 8.00. Mats. Tues., Thurs. & Sat., 2
Show of Wonders

Casino Broadway and 39th Street. Phone 3846 Greeley. Evs., 8.15. Mats. Wed., Sat. & Thanks'g.
LINA ABARBANELL
IN THE BEST CASINO SHOW IN YEARS
FLORA BELLA

39th St. Theatre, near Broadway, Phone 413 Bryant. Evenings 8.25. Mats. Wed., Sat. & Thanks'g.
EMMA DUNN
in the Sunshine Comedy
"OLD LADY 31" by Rachel Crothers

Shubert 44th St., W. of B'way. Phone 4430 Bryant. Evgs., 8.15. Mats. Wed., Sat. & Thanks'g.
So Long Letty
With CHARLOTTE GREENWOOD and a Typical Morosco Cast and a Big Chorus.

BOOTH 45th, West of Bway. Phone 6100 Bryant. Evgs., 8.15. Mats. Wed., Sat. & Thanks'g.
William Faversham
Presents Bernard Shaw's **Getting Married**
with Star cast, including **Henrietta Crosman**

ASTOR THEA., 45th St. and B'way. Phone 287 Bryant. Evgs., 8.30. Mats. Wed. & Sat., 2:20
LAST TWO WEEKS
TAYLOR HOLMES in a new Comedy
HIS MAJESTY **BUNKER BEAN**

Maxine Elliott's Theatre, 39th st. Broadway, Phone 1760 Bryant. Evgs. 8:20; Mats. Wed., Sat. & Thanks'g
WM. HODGE
In His Greatest Success
FIXING SISTER

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Last Week
RICHARD WALTON TULLY'S
THE FLAME

WINTHROP AMES' **LITTLE THEATRE** 44th, West of B'way.
Phone 6101 Bryant. Evenings at 8.45.
Matinees Wednesday and Saturday at 2.30.
Pierrot The Prodigal
MUSIC THROUGHOUT

LONGACRE Theatre, 48th St., W. of Bway. Evgs., 8.30; Mats. Wed., Sat., and Thanksgiving Day.
H. H. Frazee presents
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

CORT West 48th St. Phone Bryant 46 Evenings at 8.20; Matinees, Wednesday and Saturday at 2.20.
Season's One Substantial Success.
Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Fanny Hatton.

HIPPODROME
MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15 Mat. every day at 2.15
"THE BIG SHOW" Staged by R. H. BURNSIDE
With the Incomparable **PAVLOWA**
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES 1,000 PEOPLE
World's Biggest Show at Lowest Prices

ALWAYS WORTH WHILE
RIALTO
B'WAY AT 42ND ST.
THE TEMPLE OF THE MOTION PICTURE
Direction of S. L. Rothapfel.
Continuous from Noon Daily.
Mats., 15-25c. Evgs., 25-50c. Jellicoe's Fleet (Final Wk.). Frank Keenan in "The Sin Ye Do." Enzo Bozzano, late of Metropolitan; Amparita Farrar and James Price, soloists. Topical digest. Comedy and Incomparable Rialto Orchestra.

The decision of the Episcopal Church that wives must continue to obey their husbands comes just in time for the revival of King Henry VIII.—*Boston Transcript.*

REPORTS FROM MIRROR CORRESPONDENTS

EASTWARD FOR ONE-NIGHTERS

Turn of the Theatrical Drift Indicative of Prosperity—Musical Comedy Backed by Quaker Money—Personal Mention

CHICAGO, ILL. (*Special*).—Show business in the one-night stands is better east of Chicago than west. Both sections started out this season as though old times had returned but business has gradually fallen off in States west of Chicago while gross receipts are so favorable east of Chicago and west of New York. When Thanksgiving draws near the one-night stand managers have "wised up" where the money is and the conclusion extant this season is that the country east of Chicago is better than immediately west. The shows organising at this time or being booked will make eastward rather than westward which is a great change theatrically, for the country east of Chicago has been very disappointing to one-night stand managers in recent years.

Merle H. Norton closes "The Natural Law" on Thanksgiving and will open again on Christmas, booking a new route eastward. He complains that "The Natural Law" did not do well enough in small towns to justify a continuance on the original route and thinks that if he had stuck to cities of 25,000 up the show would have gotten money.

Olga Kargou joined "The Princess Pat" at the Garrick last week taking the second prima donna role. She opened at the Wednesday matinee, having been placed by Harry Armstrong. She made very good. Victor Herbert highly praised her voice. Miss Kargou is an amateur, a society girl who has spent $5,000 on her voice. She is under contract to Harry Armstrong for five years and was placed with John Cort for a period of three years. The stage manager of "The Princess Pat" turned to the people after the first performance and declared that she played her part better than many high-salaried members of the organization.

Players from Chicago who went to Kansas City recently to join a musical stock at the Orpheum, which was closed after the first day, brought suit for four weeks' salary and obtained judgment. Elliott & Moore put in the show and it is reported here that Elliott has money.

John Marston and Harry L. Newton have formed a combination by which the latter produces vaudeville acts written by the former. They have two acts in preparation. In addition to this John Marston has an offering "Wake Up America" which opens on Association time in a week or so being a "pre-preduction" feature.

Raymond Midgley was ill recently with ptomaine poisoning and la grippe, a combination that kept him in bed. He is now in fine shape. Midgley last week worked on the Madame Sembrich act at the Majestic, on "The Cherry Blossoms" (burlesque) which he staged this season in New York and touched up at the Gaiety last week and put in two new numbers in the Liberty Girls at the Columbia (burlesque). Walter S. Stewart, who has five dramatic tabs playing outlying houses, has joined hands with Midgley and they will produce five musical comedy tabs to play the same part of houses.

Lillian Burke joined Charles W. Benners "Peck's Bad Boy" last week, placed by A. Milo Bennett, to play soubrettes. Lew Herman has left that show and is now engaged in the agency business, having bought an interest in Lew Cantor's office in Chicago.

The Fine Arts Theater is to be remodeled so that it can play musical comedy and a Chicago favorite will be installed there backed by Philadelphia capital.

A new burlesque circuit is to be organized which will have twenty weeks, shows playing over the same route twice a year. It will be called the Middle West Managers' Association.

A musical comedy stock is being organized to open at Owatonna, Minn., Dec. 5, which will play a circuit of towns in that section. Eugene McGillian will be director. The plays will be the successes of the old La Salle company.

James A. Bliss has closed with the Arling Aicine Players at Wichita, Kan., and after four days in Chicago went easteward where he has positions offered. He directed for the Aicine Players which have been giving splendid shows, according to what he says, without proper appreciation.

"Charley's Aunt" is playing some time in the States before opening on its regular route in Canada.

Maud Allan has been giving some matinee performances at Cohan's Grand and had to cut out the first one advertised owing to straining a ligament in her leg.

F. S. Gordon is managing one of the "Little Peggy O'Moore" companies in the one-night stands.

Ben Wilson is recovering after a siege with paralysis which made him leave a show and come to Chicago.

Dan Martin, of Martin and Lasmmle, is back in Chicago after a western tour.

Ed W. Rowland has returned from a business trip to New York City.

"Which One Shall I Marry?" (one-night stand company) does not open until Christmas.

There are two companies on the road playing "The Million Dollar Doll." Harvey D. Orr is in charge of the eastern company which has been doing a very large business and Walter D. Orr is in charge of the central show which has 24 people and is in its thirteenth week.

"Charlie on the Stage," a stage version of Charlie Chaplin which has been in the one-night stands under the direction of the Gagnon-Pollock combination, is laying off while a new route is being booked. Charles W. Butch, who was in advance, closed and came to Chicago last week.

Al H. Woods leased a site near the Garrick Theater for a new theater, taking the lease for 99 years, paying rental of $50,000 a year for the first five years and $55,000 a year after that.

George C. Warren, manager of the Olympic, is suffering from a nervous breakdown. The other night he remained down town, stopping at the Hotel Sherman, and could not be located for several days, when he was found in an Oak Park hospital.

Stella Norette, one of the prima donnas of "Alone at Last" at the Illinois, had a birthday party last Friday night.

"The Millionaire's Son and The Shop Girl," sent to the one-night stands by George Kilmt and Abe Kaufman, opened very successfully.

"The Bird of Paradise" appeared at the Bijou Theater at Frankford, Ind., Nov. 9 to nearly $1,100 gross, which was a bigger business than the company had in Indianapolis. It is a big gross for that town and it is due to the fact that Manager Sam Carlton plays but a reasonable number of attractions and bills the country for twenty miles in every direction.

The Playhouse: "Mrs. Warren's Profession" was acted for the first time in Chicago Wednesday night of last week. The performance is being voted the best that the little theater has ever given.

Powers: "The Boomerang," which is perfectly acted, has awakened wide interest and seats are in great demand. Such an evenly balanced and highly capable cast, along with such an excellent production, is seldom encountered.

Blackstone: Elsie Ferguson opened last week in a new comedy called "Shirley Kaye" by Hulbert Footner which has points in its favor but hardly meets requirements of lasting success.

Cohan's Grand: "The Great Lover" is nearing the end of its stay. "The House of Glass" opens at that house next Sunday, remaining three weeks, after which "Hit-the-Trail Holliday" comes for four weeks after which "Turn to the Right" opens.

Cort: "Fair and Warmer" has been running since Aug. 7 and business continues good.

Chicago: "The Blue Paradise," which opened there Sept. 16, continues to be popular.

Garrick: "Katinka" opened Sunday night and every indication points to a successful run.

Olympic: This is the last week of "Common Clay": "Her Market Value" opens Sunday night.

Princess: "The Unchastened Woman" closes its engagement this week and "Go to It" opens Sunday.

Illinois: "Alone at Last" continues to attract good sized crowds.

Jones, Linick & Schaefer's new Rialto theater will open Christmas Day according to present plans. The new house will be one of the most beautiful theaters in Chicago and is expected to prove a great addition to a part of the city which has been more or less neglected. The house is a little out of the theater section, but is expected to enlarge the field known as the theatrical center. The new Rialto is only a block or so from the Great Northern Hippodrome and the houses are expected to develop booking opposition which will be quite spirited. Aaron Jones is so much interested in the opening that he goes to New York the "last half" of this week to personally lay out the opening bill. It is intimated here that he is seeking some big attractions for the house which will mark an epoch in popular-priced vaudeville.

The new Broadway theater, which will be located at Broadway and Lawrence Avenue, two blocks north of the Wilson Avenue theater, will open Aug. 15 next, according to present plans. It is a new house promoted by Tom Clamales, and was leased by Jones, Linick & Schaefer at the high rental of $25,000 a year. The lessees also furnish heat which makes the total something like $27,000, which is almost a loop rent. There were other bids for the house, but the highest one outside of that of Jones, Linick & Schaefer is said to have been $18,000. Mitch Licalzi, who has the Wilson, says that the Kohl & Castle firm is interested with him in a new theater proposition in the same vicinity.

Ed W. Rowland returned last week from New York, where he went to give testimony in a legal action based on the filming of the show. The case was heard by Judge Erlanger.

Marjorie Davis, "discovered" by Oliver Morosco a year or so ago and taken to Los Angeles with a lot of publicity about a jump from $10 a week as a shop girl to big money in the legitimate, will be the principal played in "The End of a Perfect Day," which is now in rehearsal here and opens Nov. 25 on the one-night stand tour. The play is by Howard McKent Barnes, and is sent out by Gaskell & MacVitty. The company will also include: Cora King, Mento Everett, Percy Kilbride, G. J. Langshaw, William J. McCarty, Robert E. Hickey, Walter Harmon, C. L. Richmond and H. H. Harris.

Eleanor Relia and Reg Knorr are rehearsing with a dramatic playlet which Ed W. Rowland and Lorin J. Howard are organizing for vaudeville.

C. Jay Smith has resigned as office manager for George Kilmt and Mr. Kilmt is personally superintending the handling of the International and one-night stand productions of "The Millionaire's Son and The Shop Girl." Warren Lake is succeeded by Harry Gordon as agent of the one-night stand show.

William Powell, who was with "The Other Wife" which closed at the Imperial theater recently, has joined "Broadway After Dark."

Jack Marvin is to join the Princess stock company in Des Moines, Iowa.

The Hodges-Tynes show opens on the International Circuit Dec. 10 with "Pretty Baby," for which Dondalson is getting out a line of paper. Ned Alvord will be in advance with a corps of assistants. The show is routed south as the International feels that the south wants musical comedy rather than "unfortunate girl" shows.

E. E. MEREDITH.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (*Special*).—May Irwin in "33 Washington Square" delighted a good audience, Nov. 10. "The House of Glass" pleased good business two performances, 11: "Common Clay," 16. The Hilton which in the last few years has unsuccessfully housed every form of theatrical performance in this season a big success with Keith vaudeville at popular prices. The Grand is also doing well again with popular priced vaudeville.

CHAS. E. KRUTON.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—Charles Dillingham's big and famous musical production "Chin Chin," with the favorite and popular comedians, Montgomery and Stone, with the original cast and all special features is a pronounced current week's popular attraction at the New National with a Monday night commencement housing an overflow audience with the rest of the week covering a tremendous advance sale. Saturday night prices for this engagement have increased from the regular 50 cents to $2 scale to 75 cents to $2.50. This booking should have been made for a fortnight. Otis Skinner follows in "Mr. Antonio" which in turn during the coming weeks will be followed by Julian Eltynge in "Cousin Lucy," "The Cohan Revue of 1916," and George Arliss in "The Professor's Love Story."

The Belasco, the first half of the present week, by arrangement with the Metropolitan Grand Opera Company, is occupied by the Serge De Diaghileffs "Ballet Russe" with Waslav Nijinsky and other famous dancers in sensational novelty figures in creative dancing, interspersed through eleven ballets which is rightfully billed, "A Kaleidescope of all of the Arts." Monday night's crowded auditorium disclosed the Capital City's most fashionable set in attendance.

For the remainder of the week, 23-24-25—with Saturday matinee, Clifton Crawford with John Charles Thomas, Margaret Romaine and Adele Rowland and original company, were heard in the established success, "Her Soldier Boy." Marie Nordstrom will be the Star Nov. 27 in a new comedy entitled "Oh! Imogene," followed Dec. 4 by the "Passing Show of 1916." The Belasco week of Dec. 11 will be equally divided between the song recitals of Yvette Guilbert and the Boston Grand Opera Company in repertoire of four operas.

A national school for the study of the drama to be affiliated with George Washington University located here, was advocated by E. H. Sothern during his engagement last week at the Belasco Theater at a reception tendered him last Thursday afternoon at the Colonial School for Girls, by the members of the Shakespeare Society of America, whose president is the Rev. Dr. George Buckler. Mr. Sothern was elected to and has accepted the honorary presidency of the society for 1917, and his accomplished wife, Julia Marlowe, the honorary vice-presidency. Rear Admiral Charles Herbert Stockton, United States Navy, retired, president of the university, said the institution was proud of the fact that it had conferred the honorary degree of Doctor of Letters upon Mr. Sothern several years ago. Mr. Sothern in his address to the Colonial School of Girls said in part "The founding of a school for the theater seems to me a Utopian dream, but such an institution is necessary. The proper way to study acting is on the stage—and acting Shakespeare is expensive—After acting Hamlet, I educated myself as to voice, gesture, and physical and mental behavior. People generally do not realize that this education is necessary. If such a school is founded, Washington is the logical place—George Washington University could establish a Chair of Drama. It would not be difficult to get famous actors from all countries to contribute their valuable experience to such a school."

Keith's current week program presents Dorothy Jardon, musical comedy prima donna, Lew Dockstader in his new whirl at the times and present situation as "The Political Boss"; William Gaxton and Company in "Kisses"; The Avon Comedy Four, Mrs. Gene Hughes, The Lovenberg Sisters; The Neary Bros.; Herschel Hendler and The Chairemonts.

"The Little Girl God Forgot" is the present week International Circuit presentation at Poli's Theater, and this is the latest play, it is said, of Edward E. Rose, who has contributed "Little Lost Sister" and other successes to the popular priced theaters. The central character, Nancy Barlow, admirably played by Cecelia Jacques, John J. Bernero, the producer, has given the play an adequate scenic production and competent cast.

JOHN T. WARDE.

UNION HILL, N. J.

Carl F. Michelfelder announces the engagement of Oliver Morosco's "Peg O' My Heart" at the Lincoln Theater, Nov. 27-Dec. 2. Since opening last winter the house has run the gamut from stock to pictures, more recently playing B. F. Kahn's burlesque attractions. It is one of the most up-to-date theaters in the country and has a seating capacity of almost 2,000.

Frank Gersten, manager of the U. S. Temple Theater, was fined $20 by Recorder Hauenstein for violating the fire laws and crowding the aisles of the theater during the election night performance. The charge was preferred by a member of the local Board of Council, whom Gersten claimed was inspired by personal animosity.

The Pastime, Fulton, and Franklin Picture Theaters of this town are all showing the same features daily, permitting a showing of twelve to eighteen reels of pictures at five and ten cent admissions. Business is satisfactory.

The Sunday vaudeville bills at the Hudson Theater, playing stock on week days, are achieving financial results that is constantly spreading the smile on William Wood's usually serious facial expression.

E. A. GREWE, Jr.

NEW ORLEANS

NEW ORLEANS (*Special*).—Maude Adams, ever popular and fascinating, presenting "The Little Minister" was the attraction at the Tulane Nov. 12-18. Excellent audiences. "The Princess Pat," 19-25.

"The Woman He Married" drew large audiences at the Crescent, 12-18. A fair company presented it. Al H. Wilson, 19-25.

The Lafayette, with fair vaudeville and motion pictures, continues its successful policy, 12-18. Satisfactory burlesque prevails at the Lyric, where the Princess Sultana, dancer is the principal feature. The Billingardi Italian Opera Company engagement here proved a failure from a financial standpoint, the company being unable to meet expenses. A benefit performance was given the singers 14. All the motion picture houses, of any consequence, are doing well.

J. M. QUINTERO.

PHILADELPHIA

PHILADELPHIA (*Special*).—There were two changes of bills week Nov. 20 in the local theaters. The Passing Show left the Lyric and was succeeded by a new play called "Girls Will Be Girl" in which Thurston Hall, local favorite, is one of the stars. This play is advertised as a musical comedy without a chorus and the music was written by Jerome Kern, well known for his work in "Very Good Eddie," "Nobody Home" and "The Girl from Utah."

The Little Theater was again aglow with lights as the local Stage Society has fortunately decided to recon'nue its successful work of last year. It has a new president, Henry Starr Richardson, and the opening bill includes "The Carrier Pigeon," "Phipps," "The Weakest Link" and "At Night All Cats are Gray." The stage setting has all been made by the members and for this first bill, is said to be decidedly unusual. It was designed by Mrs. A. W. Dannenbaum and Morris H. Pancoast.

Laurette Taylor in "The Harp of Life," is a welcome star at the Broad Street Theater, and in this new play by her author-husband is seen to good advantage. Mr. Manners and his wife were the principal speakers Tuesday afternoon at the meeting of the Drama League held at the Broad, while William Ingersoll, a former stock favorite here and now with the Experience Company, also spoke.

At the Forrest, Ziegfeld's Follies is in its last week and the scenery and stage setting surpassed any of the productions of Urban seen here this year. Following the Follies and for Thanksgiving week, Chin Chin will be brought back, with Montgomery and Stone. This is the third season that these well known comedians have appeared in this play, for it was in September, 1914, that it was first produced at the Forrest Theater.

"Potash & Perlmutter in Society," is now in its final week at the Garrick and with Barney Bernard in the leading role has had a successful run here of three weeks.

Already, the playhouses are announcing their Thanksgiving attractions. "Experience" will continue at the Adelphi. At the Broad Street theater, Belasco will present Frances Starr in "Little Lady in Blue," written by the authors of "Grumpy."

At the Garrick, Thanksgiving week, Fred Niblo will head the cast producing "Hit-the-Trail-Holliday."

Keith's bill this week is very good. Nat Goodwin makes his first local appearance in vaudeville and the bill also includes Beatrice Herford, Walter Shannon and Marie Annis and company.

It is interesting to note that the International Circuit is not meeting with the great success locally that it anticipated, and last week played its final attraction at the Knickerbocker Theater. Manager William W. Miller has decided to go back to his former policy of stock and announces the return of the Knickerbocker players. This change he attributes to the poor productions presented by the International Circuit.

J. SOLIS-COHN, Jr.

UTICA, N. Y.

UTICA, N. Y. (*Special*).—Colonial: Mrs. Fiske appeared at this theater Nov. 14 in "Erstwhile Susan." The play found great favor with the good sized audience, and Mrs. Fiske, more brilliant than ever, was enthusiastically greeted. Keith vaudeville, 16-18.

Avon: Louise Huff and Jack Pickford in "Seventeen" and Blanche Sweet in "Unprotected."

Alhambra: Bessie Barriscale in "A Corner in Colleens" and Cleo Madison in "The Chalice of Sorrow."

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IF BERNHARDT BREAKS DOWN

It Will Not Be from Too Much Playing, but from the Unpreventative Curiosity of Curious Americans—Barnabee at 83

BOSTON (*Special*).—Madame Bernhardt has just completed a week's engagement at the Hollis Street Theater, and has left for a week's stay in Detroit. After that will come a week of one-night stands, and then the New York engagement, beginning Dec. 4.

Mme. Bernhardt's stay in Boston could easily have been prolonged beyond the allotted week. At least, public interest in her appearances, probably her last in Boston, was generous and spontaneous. While the Hollis Street was not absolutely sold out at many of the nine performances (Madame gave four matinees), the business was excellent throughout. Bernhardt herself is in good spirits and eager for work. Someone in her retinue suggested the other day that she take more opportunity to rest. "Rest!" she exclaimed. "Rest is the one thing I get too much of. I wish there were more work for me to do." And, her Shylock in "The Merchant of Venice" aside, her impersonations retain an amazing share of the old wonderful appeal and exaltation. She keeps up her old practice of holding court in her dressing room after the play. Of those who most admire her, probably not many would wish to take advantage of her very bounteous graciousness and thus interrupt her moments off stage, but there are plenty of the merely curious, and they flock back of the stage individually, in groups, and in delegations. If Bernhardt's vitality should by some miracle, begin to ebb before her present long tour of America is ended, it will be less because she plays nine or twelve performances a week, in one-night and three-night stands, than because she is subjected to so much vulgarian (and really unrepresentative) American curiosity.

W. F. Connor is directing Mme. Bernhardt's tour; her personal representative and interpreter of many years' standing, Miss Elizabeth Ormsby, is still with her; and Arthur Rowe is her press representative.

The Hippodrome show "Hip Hip Hooray" is doing fairly well at the Opera House, though it seems clear that only on its home stage is a Hippodrome production to be seen to good advantage. Charlotte, as was to have been expected, is the hit of the occasion, with Sousa and his band also a relieving touch in a not too successful project.

George Arliss and "The Professor's Love Story," at the Tremont, furnish a pleasantly old fashioned play, excellently performed. The Effie is now Mollie Pearson, and a very good Effie too.

Anna Held's inconsequential but gaudily decorated show, "Follow Me," has discreetly moved from the Majestic, to make room for Lew Fields in "Step This Way."

Stuart Walker and his Portmanteau Theater gave two performances at Jordan Hall Nov. 20, under the auspices of the Business Women's Club.

The Harris Estate produced, on Nov. 20, at the Hollis Street, a new play from the German of Hermann Bahr, author of "The Concert." The title is "The Master," the adapter is Benjamin Glazer, the star is Arnold Daly and the support is headed by Edward Abeles.

The other bills, Colonial, "Sybil"; Wilbur, "The Cinderella Man"; Plymouth, "Very Good Eddie"; Shubert, Al Jolson in "Robinson Crusoe, Jr."; Park Square, "The House of Glass"; Copley, Jewett Players in "A Pair of Spectacles"; Castle Square, Gus Hill's "Follies of 1917."

The appearance of Mrs. Fiske in three readings will be the feature of the benefit performance of the Millenium Guild, at the Copley Plaza, Nov. 26. Members of Mrs. Fiske's company will give a scene from "Anatol," and there will be singing by members of the Metropolitan Opera Company.

The annual "movie ball," at the Arena, attended by vast numbers of "screen stars," will be held Nov. 22.

Mrs. Thomas Whiffen, in Edgar Allen Woolf's "The Golden Night," is the headliner at Keith's.

Al Jolson has introduced an impersonation of Billy Sunday with Robinson Crusoe Jr. Mr. Jolson closely approximates Mr. Sunday's oratorical methods, but hardly his ideas.

Henry Clay Barnabee celebrated his 83rd birthday at his home in Jamaica Plain on Nov. 14.

The stock company at the Somerville Theater announced "The Easiest Way" for last week, but there were protests from the clergy, and the mayor ordered a change of bill, thus following the example set him in Boston by the illustrious Fitzgerald.

FORREST IZARD.

BALTIMORE

BALTIMORE, MD. (*Special*).—Box-office records went smashing left and right at the Academy last week where the famous household word production, "Chin-Chin," was on view, with that inimitable pair, Montgomery and Stone. The receipts for the eight performances were somewhere about $20,000. The Follies previous to this held all records safe, but the stiff advance in prices for "Chin-Chin" gave them a good margin. After witnessing this much-discussed production we failed to find anything to cause such a furore. Frankly it struck us as being the poorest vehicle this clever pair have had to labor with. With the splendid achievements Mr. Dillingham has placed to his credit in the past, "Chin-Chin" is certainly nothing to crow about, but so long as it continues to break box-office records, our opinion is of little worth. It's a case of nothing succeeds like success.

The amazing versatility of Fred. Niblo and his triumphant performance in "Hit-the-Trail-Holliday" should cause any ardent theatergoer to enthuse. Baltimore was fortunate in being able to see Niblo's Holliday (Rev. Sunday). It's a performance that makes you feel like buying out the house and taking all your friends. Every one in town liked it, and said so most emphatically, as indicated by the applause and the box-office receipts.

The Maryland still lumbers along with the same mediocre bills, the one bright particular spot being Grace La Rue, who last week completely dominated the performance. It's always a pleasure to see Miss La Rue; she is one of the few vaudeville artists who show consistent and steady progress.

Harry Henkel, manager of the Academy, stated last week that Baltimore would most probably be the city selected for the American premier of Barrie's new play, "A Kiss for Cinderella." Maude Adams begins an engagement at his house Dec. 18, and unless she decides to produce it earlier than this date, Baltimore will see the first performance. George Arliss in the new version of "The Professor's Love Story" is scheduled for the Academy week Dec. 11, prior to his New York engagement. "Step This Way," if present plans carry, will amuse the crowds at the same house Christmas week.

Serge Diaghileff's Ballet Russe scored quite a triumph at the Lyric Nov. 17, 18. Nijinsky was the sensation of the week, and his marvelous grace and agility as a dancer aroused the audiences to the greatest enthusiasm. Comparisons with Mordkin were inevitable, but he suffers nothing by them. It marked the first appearance of this organization in Baltimore, and the splendid scenic pictures of Bakst occupied quite as much attention as the dancing.

Max Landow, the pianist, was the soloist at the Fourth Peabody Recital Friday afternoon. That gifted and brilliant artist, Anna Case, was heard at the Fifth Peabody recital Nov. 24. The second concert of the Baltimore Symphony Orchestra was given at the Lyric Nov. 24, with Frank Gittleson, violinist, as soloist. "My Mother's Rosary" is the attraction at the Auditorium this week.

Otis Skinner is one of the few actors on our stage who can feel assured of a cordial reception at the hands of his public whenever and wherever he appears, and Baltimore is no exception. There was much curiosity attached to his appearance at the Academy on Monday night in Booth Tarkington's play, "Mister Antonio," owing to the many adverse comments by the Metropolitan press. Mr. Skinner stands in a class by himself, his reading of the lines in any play invariably affords a most profitable evening in a playhouse. His support is good, and the staging adequate. Week Nov. 27, "Her Soldier Boy."

"Very Good Eddie," which enjoyed such abundant success in its original form of "Over-Night" and proved one of the most amusing and original farces written by an American, made its initial bow to a Baltimore audience at Ford's on Monday. In adapting this farce to a musical setting, all concerned in the delicate operation deserve instituted praise. For their work has been accomplished with remarkable dexterity, and the farce emerges as one of the most satisfying and tuneful musical pieces set before the public in a number of seasons. Rarely indeed does one find such success crowning the efforts of adaptors, collaborators, etc., as is the case in "Very Good Eddie." Although we did not have the pleasure of being favored with the original cast, those enacting the roles are in every way to be congratulated for their delightful performance. It scored one of the most emphatic and genuine successes of the local season, the audience crowding the house, and receiving the play and players most enthusiastically. Week Nov. 27, Julien Eltinge.

I. B. KAHN.

PITTSBURGH

PITTSBURGH (*Special*).—"The Girl from Brazil" was the attraction at the Alvin, week Nov. 18, drawing fairly well. The entire musical score was above the standard, and a splendid cast was in evidence, but in spite of this there were many instances when the piece seemed to lag somewhat. Prominent in the cast were Maude Odell, Dorothy Maynard, Stewart Jackson, John H. Goldsworth, Beth Lydy, George Hassell, Frances Demarest and Louis Simon. E. H. Sothern in "If I were King" 20-25.

Richard Bennett appeared at the Nixon 13-18, in his new piece, Zack, the author being Harold Brighouse, and John D. Williams the producer. "Zack" did not receive even a luke-warm reception, and the audiences were small. This was no reflection on the star, Richard Bennett—but he is worthy of better material.

The Lyceum (International Circuit) had Harry Clay Blaney, an old favorite of this house when it was known as the Bijou, week Nov. 13 in "In Walked Jimmy." Mr. Blaney was given a good reception by large houses, and he had adequate support in Kitty Wolfe, Lelia Bennett, Edwin Clayton, Harry Nelson and others. Bringing up Father in Politics followed.

Nat Goodwin was a popular headliner at the Davis week 13-18. Others on the bill were Wm. Caxton & Co., Sidney Jarvis & Virginia Dare, Hallican & Sykes, Those Four Entertainers Jasper, and Maryon Varle & Ota Gygi. Jack Norworth was the headliner 20-25. The Grand continues in photoplays.

D. J. FACKINER.

BUFFALO, N. Y.

BUFFALO, N. Y. (*Special*).—Julian Eltinge was at the Star theater, Nov. 13-18 in a return engagement. Good business. Francis Starr in "Little Lady in Blue," 20-22. "Take Your Medicine," 23-25.

"Step This Way" at the Teck, 13-18, did a light business. "The Blue Paradise," week 20. "Bringing Up Father in Politics," played the Majestic, 13-15, to very good business. "The Daughter of Mother Machree," week 20.

Daisy Jean in a musical act headlined at Shea's 13-15. Others on the bill were Harry Beresford and company, as special extra attraction, E. F. Hooper and H. Marbury and Mack and Vincent.

"Frolic in the Air," and "Triple Beds" were presented at the Gayety 13-18, to full houses by Hip Hip Hooray Girls. Waldron's Bostonian Burlesquers, week 20.

The Nettie Carroll Troupe tight-wire, was the headliner offering at the Lyric 13-18. Good business.

At the Olympic 13-18, Stransell's Animals were featured to big business. J. W. BAKER.

GRINNELL, IOWA

GRINNELL, IA. (*Special*).—Hyams and McIntyre and an excellent company appeared at the Colonial Theater Nov. 14 before a fair sized audience in "My Home Town Girl." At the Star, 14, the Vernon Castle pictures to large audiences. "The White of Life" proved interesting and diverting with the exception of one spot which for indecency would be hard to surpass. At the same theater, 15, "His Name in the Paper," with Douglas Fairbanks in the the stellar role pleased good crowds.

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HESS HIGH GRADE MAKE UP

SAN FRANCISCO

SAN FRANCISCO, CAL. (*Special*).—Steps are being taken by prominent people of the state to endow the University of California with a chair for a Grand Opera School as a part of the university course.

Turner and Hanken who were sued for $25,000 by Alma A. Crowley for printing and distributing her song "My California Rose," filed an answer to the action claiming that the publication of the song was a good advertisement for the song and that they did not intend it as a piracy.

The movies have invaded San Francisco with a company called Rose Photoplays and have rented the old Sub-Treasury Building as their studio. "San Francisco Loved Round the World" will be its first production, it being a seven-reel drama. The star will be a Frisco girl, Wilma Wilkie, 13 years old.

The Columbia has been fortunate enough to secure a further engagement of "Intolerance" for two weeks. It has been playing to capacity.

The Alcazar stared 13, "The Co-Respondent" with Eva Lang and John Halliday still starring.

The Cort has "Canary Cottage" for the last week and, 20, "Hobson's Choice."

At the Orpheum, Sophie Tucker is the headliner. Other acts are Beeman and Anderson, Cantwell and Walker, Sylvia Bidwell and company, Ruth Budd and Ward Brothers.

The Empress has Kolb and Dill in their picture "A Peck O' Pickles" and vaudeville besides. John Mason in "The Libertine" next week.

Pantages has a good vaudeville bill and is playing to full houses. A. T. BARNETT.

SYRACUSE, N. Y. (*Special*).—Mrs. Fiske visited us Nov. 15 at the Empire in "Erstwhile Susan." A good house witnessed the production.

"The Birth of a Nation," week 27. "Peg O' My Heart" played to good houses 13-18. "Common Clay," 20-22. "Her Market Value," 23-24. "Somebody's Luggage," at the Welting 22.

FREDERICK E. NORTON.

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REPORTS FROM MIRROR CORRESPONDENTS

SAN JOSE, CAL.

SAN JOSE, CAL. (*Special*).—Theater Jose played to capacity houses week Nov. 6 in the three-a-day vaudeville and motion picture features. The headliners were the Willis Hall Trio in songs and repartee. This house is featuring the film serials, "The Yellow Menace," and "Who's Guilty?" The former is projected the first half of the week and the latter the last half. Both serials are being carefully followed by hundreds of motion picture fans here.

Liberty Theater film features week Nov. 5: "The Ragged Princess," with June Caprice, Harry Hilliard and Baby Jane Lee; "The Wheel of the Law," with Emily Stevens and Frank Mills. When William Farnum, who is the Liberty's most popular favorite of the silent stage, appeared there recently in the screen production of "The Bondman," hundreds of people waited in line for hours to gain admittance, the street in front of the house being literally blocked during the first day's run.

T. and D. Theater De Luxe film features week Nov. 5: "Is Any Girl Safe?"; Owen Moore and Marguerite Courtot in "The Kiss"; Dorothy Phillips in "If My Country Should Call," and Ann Pennington in "The Rainbow Princess."

The annual "Empty Stocking Show" of San Jose Lodge No. 522, B. P. O. E., will be staged at the Victory Theater Dec. 6. This affair is an institution with the San Jose Elks, the money raised at the vaudeville being devoted to filling the empty stockings of the city's unfortunate poor on Christmas morning. A general admission of $1 is charged for a seat in any part of the house and usually ten very good vaudeville acts are presented. Society folk consider it almost a duty to attend the performance and help in the worthy object by making liberal purchases of candy and serpentine which is sold during the intermission by prominent Elks.

"The Show Shop" was presented at Stanford University, California, evening Nov. 5, by student-actors of the sophomore year before a large and enthusiastic audience of students, educators and society people in the assembly hall on the campus. Interest in the production was widespread owing to the personnel of the cast, registered at Stanford from all parts of the country. The play was a splendid success, the cast including Dick Derby, Teresa Hihn, W. W. Lloyd, R. H. Tourtalott, David Smith, T. A. La Forge, R. G. Wheaton, G. J. Knight, Christina Wetherbee, Murie Burdick, Merle Hanna, Flossie Duncan, Martha Gravely, and Dorothy Plummer.

Florence Macbeth, the "Minnesota Nightingale," appeared in recital at the Pacific Conservatory of Music, San Jose, Cal., on the evening of Nov. 11. She is filling a series of engagements on the Coast.

Jay Morley, formerly with the Lubin Film Company, and now one of the principals of the Ed Redmond Stock company, Victory Theater, San Jose, Cal., and Dorothy Fischer, society girl and prominent in amateur theatricals there, were recently married in Redwood, Cal. Miss Fischer is now gaining professional experience in the Redmond chorus.

FRANCES ROBINSON.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—Bijou: Nov. 13-18, John F. Conroy and his diving girls, Mr. and Mrs. Norman Phillips, in "Sweets to the Sweet," Eddie and Irene Nowley, Keefe, Langdon and White, Stella Tracey and Carl McBride. "Maid Mad," a Keystone comedy, and Thomas Meighan and Anita King in "The Heir to the Hoorah" to large attendance.

Academy: The feature photoplays shown are of the highest order and with Fay's Symphony Orchestra make a strong drawing card. Valentine Grant in "The Daughter of McGregor" and Robert Warwick in "Friday the 13th" drew large attendance Nov. 13-18.

Premier: Reopened Nov. 20 with high class burlesque.

Plaza and Palace: Good line of feature photoplays to large attendance.

"Seremonda," Miss Julia Arthur's new play was written by Wm. Lindsay, formerly of this city, but now residing in Boston.

Timothy C. Kelly, one of the best known residents of this city, died Nov. 8 at his home after an illness of several months. He was the son of Patrick and the late Marcella Kelly. The deceased was a theatrical electrician and for 15 years was in the employ of the Frohmans of New York, his last position being with the Otis Skinner company. Some time ago he resigned from the employ of the Frohmans to come to this city, and was employed at the Academy of Music. His health failed rapidly, and about three months ago he gave up work. The deceased was well known in the theatrical profession both in this city and in the principal cities of the country. He had obtained a reputation for integrity, honesty and ability. He is survived by his wife, a son, Thomas Kelly, and a brother, Thomas H. Kelly, now with the Geo. M. Cohan show in Chicago. The funeral was held Nov. 11, large delegations from all the local theaters being present.

W. F. GEE.

JACKSONVILLE, FLA.

JACKSONVILLE, FLA. (*Special*).—A troupe of native Hawaiians is an added attraction at the Arcade Theater for several weeks. Billy Dunn has returned to his old haunt, the Eagle Studio.

A rumor had it a few weeks ago that one of the largest picture houses would be put to vaudeville. Following this the announcement is now made by the Keith interests here that a new house will be built next year to cost something over $150,000. J. J. Murdock, of the U. B. O., Walter Vincent, of the W. & V. Circuit, and Jake Wells, lessee of the Duval and Orpheum Theaters here, were in town Nov. 11. Members of the Kalem company will give a benefit performance at the Jefferson Theater at St. Augustine on Nov. 25. Harry Gordon is directing the playlet. The Amber Star company is working at the Garrick Studio.

E. O. UEBELMANN.

SPOKANE, WASH.

SPOKANE, WASH. (*Special*).—"Sold Out," packed in every corner, the stage crowded, even the space usually reserved for the orchestra filled, permeated with expectation and enthusiasm, the Auditorium, Nov. 8, presented a truly gratifying spectacle and loudly proclaimed the undying power of that great singer, Schumann-Heink. It showed, also, the visible interest of Spokane in good music.

ROBERT S. PHILLIPS.

VICKSBURG, MISS.

VICKSBURG, MISS. (*Special*).—The Walnut Street Theater: H. Mayer, manager. "Very Good, Eddie" was the offering Nov. 7; the play was only fair and a very small house attended. Maude Adams in "The Little Minister" played to capacity business Friday night, Nov. 10. Many visitors from suburban towns were present. "Daddy Longlegs" for one night, Nov. 14. Owing to a mix up on the dates the Hit-the-Trail-Holliday all star company were compelled to make a week of one night stands as Maude Adams was the attraction at The Tulane in New Orleans for this week, Nov. 12. Cohan & Harris did not want to conflict, so booked some one night stands for this week and Vicksburg had the pleasure of seeing the original company here, Nov. 16. "Hit-the-Trail-Holliday" is now on the way to the Pacific Coast where it will play during the Fun Carnival. The Sheesley shows, under the auspices of the Woodmen of the World, put on a Street Fair and Carnival which continued until Saturday, Nov. 18. Miss Catherine Stinson gave an exhibition of flying in her aeroplane, Nov. 17, under the auspices of the Young Men's Business Club. Miss Stinson has just finished engagements at the State Fair and Jackson and Yazoo City, and as she is a native of Mississippi she has a great many admirers and is a drawing card. The Fitchenberg Amusement company which control the three leading motion picture houses in this city, are doing remarkable business with the Alamo, Bijou Dream and Dreamland. L. J. Pico, the genial manager, has built up a nice business for these popular play houses; he strives always to give a clean exhibition and he has won himself approval of every one. Besides looking after the managing of these houses Mr. Pico assists in dispensing some very good music at the Alamo, as he is an accomplished musician and with him at the piano and Louis Wolf on the drums and effects, it is a hard team to beat. Harry Morel and Louis Davison, of the Dreamland and Bijou Dream, are always courteous and solicitous of their patrons. At these houses W. S. Hart in "The Patriot," Chas. Chaplin in the "Pawn Shop," Myrtle Gonsales in a "Romance of Billy Goat Hill," "Maid Mad," with an all star Keystone cast.

OTTO F. WEHMAS.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"The Shepherd King" was beautifully presented at the Majestic (International Circuit) Nov. 13-15. Every opportunity for elaborate staging was taken advantage of. Edwin Gallagher made a fine impression as David, and proved to be an excellent actor. Especially good were Louis Chevelier as the King, Gerald Prins as Jonathan, Gladys Malvern as Michael, and Augusta Perry as Merob. "Bringing Up Father in Politics," Nov. 20-25.

A happy, snappy bill was on at Keith's Nov. 13-15, and the place is packed at every performance. The acts were by Marietta Craig & Company in "I. O. U." a fine creation, and it went "big." The Shariff troupe of Arabs were a sensation with rapid-fire athletics. Three Musical Misses did good singing and playing. Jarvis and Harrison had a funny talking act. The Great Rapoli is a regular all round performer. Moon and Devon were good in a miniature musical comedy, "Somewhere in France" was the feature picture.

The Mischief Makers were at the Academy of Music Nov. 13-18, to packed houses, and put over a pleasing bill. Ambark All is a clever comedian with a style all his own, assisted by Ruth Barbier, Dolly Webb, Mabel Clark and Ray Montgomery. Chorus good. The Monte Carlo Girls, Nov. 20-25.

The Merry Rounders crowded the Empire, Hoboken, Nov. 13-18. A fine aggregation of clever people. Abe Reynold and George F. Hayes are competent comedians. Eugene McGregor, a new comer, made good, as did Frank Ward, May Latham, Elizabeth Jane and Ruth Nesley. "The Social Maids," Nov. 20-25.

Elks' indigo beefsteak dinner, Nov. 22.

Manager Walter B. Garyn, of Keith's, is to be initiated at next meeting of the local T. M. A. lodge, Nov. 26.

WALTER C. SMITH.

WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (*Special*).—Fine picture bill with Jack Thompson and wife in "Western Pastime" as an added feature, well attended, at the Loomer, week Nov. 13.

D. W. Haynes in advance arranged for presentation for first time in this city of "Daddy Long-Legs," Nov. 24.

Town Hall: The opening Y. M. C. A. Star Course was greeted by over five hundred people. The Copley Male Quartet of Boston, comprising Everett M. Clark, Edward McArthur, Raymond Simonds, Oscar Huntting, assisted by Miss Nina Oschman, whose rendering of "Daddy Long-Legs" was a revelation, gave most delightful evening's entertainment. The quartet later were entertained by Eastern Star Lodge No. 44, F. A. and A. M., where they rendered several selection to the brethren. Scenic, Gem, and Star are continuing very nice business with latest pictures.

C. C. PALMER.

APPLETON—NEENAH

APPLETON, WIS. (*Special*).—"A Pair of Queens" played to a small but appreciative audience Nov. 9. Vaudeville, including Weston's Models, Bond Morse, Lewis and Bros. and Sullivan's Rocking Bear, to good business, Nov. 10-12.

NEENAH, WIS. (*Special*).—"A Pair of Queens" to a fair house at the Orpheum, Menasha, Nov. 10-11. "Where Are My Children?" Nov. 11, to good business.

GUSTAVE KISS.

STEIN'S MAKE-UP
NEW YORK

LEXINGTON, KY.

LEXINGTON, KY. (*Special*).—Opera House (Chas. Berryman, manager): "Katinka," Nov. 7, 8, and Wednesday matinee, to fair crowds; performances good.

F. S. REED.

REPORTS FROM MIRROR CORRESPONDENTS

CINCINNATI

CINCINNATI (*Special*).—There is a wide variety in current theatrical attractions, and sufficient good entertainment despite the fact nothing of unusual interest is presented. At the Lyric "The Only Girl" is back for the third time, opening Sunday, Nov. 12, to an audience that was as appreciative of the tuneful music of Victor Herbert and the clever adaptation of an old German play by Henry Blossom as those which witnessed the performances of other seasons. Several holdovers are in the company, and some new faces, but the cast as a whole is quite acceptable, although there may be differences of opinion here and there, and individual preferences. Ernest Torrence is as droll as ever as Bunkie; Richard Bartlett is again seen as Corkscy, while Frank Coombs is a newcomer who does well with the part of Freshie; Emmanuel A. Turner as Kim was good in the speaking parts and sang equally as well. Laura Arnold gave a delicate touch to the part of Ruth Wilson, and the trio of wives played by Nettie Velie, Olga Roller, and Adele Hassan, were captivating.

"Fair and Warmer," with Madge Kennedy and a fairly good supporting company holds the boards at the Grand, opening Nov. 13. It was a typical Monday night audience that greeted the small but really clever company presented by Selwyn and Company. It was the kind of audience that accepts so-called farcical situations as being hilariously funny without seeking very deep for the real reason as to why or how their funny bone has been hit. The play seems well named. It is fair, as farces go, and it is warmer than the average play because it's continually dangling on the brink of impropriety. Just what is required to bring about a compromising situation between a man and a woman who are not married to each other is not made altogether clear, but it is pretty evident that it is the author's opinion that high balls wonderfully concocted and bed-room scenes are about as natural as snow at the North Pole or palm trees in the tropics. Madge Kennedy was winsome as "Bianny" Wheeler, but the best work of the cast is done by John Arthur, who plays Billy Bartlett; Ethel Wilson was convincing as Laura Bartlett, but she failed to give the impression of being the feminine rounder that the piece called for; Robert Ober was good as Jack Wheeler, particularly in the third act scenes; Arthur Stanford played Phillip Evans in a manner that was a trifle stagey, but it didn't matter; Jane Seymour made the most of a small part, as did John Morris and Harry Lorraine.

B. F. Keith's presents Houdini as a headliner. Dan Burke and his girls are given a good share of the applause, and Hugie Herbert, Hebrew impersonator, in a new comedy, is more than good

Burlesque at the Olympic continues to draw well, Billy Barry and William J. Hoyt, in the "Midnight Maids," being the current attraction.

The vaudeville bill at the Empress is one of the best ever presented at that popular little house. The Chung Ling Hee Troupe of Chinese performers, who do a little of everything, heads the list.

The Little Playhouse Company, under the direction of Helen Schuster-Martin, announces four one-act plays for the November performances, 22, 23. "Recollections," by Malcolm Morley. "On Board the Grasshopper," translated from the French; "A Privy Council," by Richard Pryor," and "A Costume Comedy," by Dowson.

The second pair of symphony concerts, Nov. 10, 11, proved the wisdom of Dr. Kunwald in offering novelties. The orchestra performed for the first time in Cincinnati Carpenter's "Adventures in a Perambulator." The music is ultra-modern, but it proved immensely interesting. The large audiences at both concerts proved that it pays to offer descriptive music of this kind occasionally, even on a classic symphony program. Eddy Brown, the young violinist, was the soloist and evidenced wonderful technical ability.

Cincinnati is to have a rather extensive season of grand opera under the local management of Mark Byron, Jr., who has arranged for a matinee and evening performance each week on Thursday, for a period of five weeks, beginning Nov. 30. Five different operas will be presented by a company to be known as the Interstate Opera company, with artists from the Metropolitan and Chicago opera companies; Royal Opera of Berlin, La Scala Opera Milan; Covent Garden, London, and several others.

Victor Mapes, joint author with Winchell Smith of "The Boomerang," seen at the Grand last week, came on from New York to look the production over before its run in Chicago. Mischa Elman, violinist, was the first attraction in the Artist Series at Music Hall, Nov. 17.

An open-air vaudeville performance, the bill of which was recruited from local theaters, was given Nov. 16, at noon, on the Fountain Square Esplanade for the benefit of the "Save the Zoo" fund, which is now being raised by the action of business men, civic organizations, and citizens generally. A temporary stage was built especially for the occasion.

"The Girl from Brazil" opened at the Lyric Nov. 19, and John Barrymore in "Justice" at the Grand Nov. 20.

WILLIAM SMITH GOLDENBURG.

JACKSON, MISS.

JACKSON, MISS. (*Special*).—The new manager of the Century Theater, W. L. Fall, has been most fortunate in securing many high class attractions. Maude Adams in "The Little Minister," Nov. 9 to standing room; "Daddy Longlegs," Nov. 15; "Hit-the-Trail Holliday," Nov. 17; "Lilac Domino," Nov. 23.

Majestic: R. E. Kinnington, manager, has a big week with Blanche Sweet in "Unprotected," "A Daring Chance," Lionel Barrymore and Grace Valentine in "The Brand of Cowardice," "Nobody Home," Mr. and Mrs. Sidney Drew, "When Claire Were Trumps," Douglas Fairbanks in "Manhattan Madness," Dustin Farnum in "The Son of Erin," Robert Edeson in "The Fathers of Men," and Bessie Barriscale in "Plain Jane."

Istrione: J. G. Landen, manager, offers "Honor Thy Country," "Liberty" with Marie Walcamp, "Saint, Devil and Woman" with Florence La Badie, "The Chalice of Sorrow," "The Man Who Stood Still" with Lew Fields, "The Shielding Shadow," "The Sting of Victory" with Henry B. Walthall and Antoinette Walker and Bertha Kalich in "Love and Hate."

A. G. BYRIGH.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—Rose Stahl renewed her popularity with Indianapolis theater-goers in "Our Mrs. McChesney" at English's Nov. 9-11, in a role much the same as she has played for several seasons past. The engagement was of much local interest as three former stock favorites were members of the company. Lavinia Shannon and Thomas Reynolds, both of whom had parts well suited to their abilities, although Mr. Reynolds' role was a very short one, were members of the old Grand Stock company some years ago. A. Romaine Callender, a member of the Arvine Stock company a few seasons ago, has made great progress in his chosen profession, his work as Fromkin standing out distinctly for its excellence. A hearty and enthusiastic welcome greeted Mitzi Hajos on her opening night in "Pom Pom," Nov. 13-15. The captivating little star is supported by the inimitable Tom McNaughton, Carl Gantvoort, Bessie DeVole, and others. Frances Starr in "Little Lady in Blue," Nov. 17-18.

The Shubert Murat, dark since the Lew Fields engagement Oct. 30-Nov. 1, had no regular attraction until Nov. 24, when "Go To It," with the Chicago co. came for three performances.

At Keith's, week Nov. 6, Mildred Macomber, assisted by Willard Foote and the Sun Girls in "Holiday's Dream" headed the bill. Julie Ring & Company in "Twice a Week," a screwsome, but clever and entertaining little sketch, added tone to the bill, as did Gerard and Clark with up-to-date nonsense. Santly and Norton were popular. Others were George Rosener, Those Five Girls, and the Two Blondys. On election day Keith's had three instead of two performances and broke all attendance records at that theater.

Week Nov. 13, Elsa Ryan who was reared and lived in Indianapolis, and is always sure of a glad welcome whenever she comes home, headed the bill in "Pez for Short," a delightful little sketch in which she charmed her old as well as her new admirers. She was supported by that excellent young actor, William Roselle, who shared honors with Miss Ryan. Belle Baker made her accustomed big hit, as she always does here. Others on the good bill were George Rolland and company in "The Vacuum Cleaners," Hager and Goodwin, Henry B. Toomer and company in "The Headliner," Joe Fanton and company, and Herbert's Dogs.

"Which One Shall I Marry," with Marguerite Henry and Ainsworth Arnold in the leading roles, at the Park Nov. 6-11, was also an engagement of interest owing to the appearance of Ainsworth Arnold, another popular favorite of the Arvine Stock company of a few seasons ago, who received a warm welcome from his many friends and admirers. Kate Elinore in "My Aunt from Utah" was the popular attraction Nov. 13-18, followed by "Little Girl in a Biz City," week Nov. 20.

Mitzi Hajos was the guest of Mr. and Mrs. Charles Webber at their home in the Weaver Apartments during her engagement at English's.

PEARL KIRKWOOD.

SCRANTON, PA.

SCRANTON, PA. (*Special*).—Academy: "The Girl Without a Chance" was the offering Nov. 10, to two packed houses. All the parts were well sustained, especially Jerry Sullivan by Whitney Collins, who is also the author of the play. Tim Kerrington by J. E. Flint, Dago Joe by Ira G. Herring, May Burton by Blanche Epley, and Carlotta Baroni by Zema Lawrence. Others in the cast were C. G. Holmes, Ella Ethridge, and W. L. Warren. Edna Payne in "Dora Dean II" to good business. The entire cast did excellent work, especially Edna Payne, Hortense Clement, H. Crane, G. T. Serrels, and Ida Ellis. National Stock company (Yiddish Players), Nov. 16-17, to excellent business. Blanche Ring in "Broadway and Buttermilk," Nov. 18.

Poli: Two fine bills week Nov. 16, to capacity houses, with A. Seymour Brown & Company in "What's Your Name?" and Kelly and Pollock as headliners, and Anthracite Four, Sid Lewis, Barnold's Dogs, the Yaltos, and others. The photoplays were "The Price of Fame" and Theda Bara in "Romeo and Juliet," and Charlie Chaplin in "Behind the Scenes."

Strand: Clara Kimball Young in "The Common Law," Nov. 13-14; Fannie Ward in "Witchcraft"; Ann Pennington in "The Rainbow Princess," Nov. 17-18, to big business.

Majestic: "The Broadway Belles" pleased good business. The Dora Dean company joined the International Circuit Nov. 13.

C. B. DERMAN.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—"Experience" at the Chatterton, Nov. 12-14, did a turnaway business. Everybody was pleased. Business was the largest ever done at this house with the exception of "The Birth of a Nation." Manager Hickox has booked the play for a second visit in January. "The Bird of Paradise," first visit here, Nov. 21.

At the Majestic, business is excellent. Harrison Brockbanks and company, Beran and Flint, Caesar Rivoli, Devit Young and Sister, Charles Olcott, Nina Payne, and Embs and Alton composed the quality bill. Mary Pickford in "Less than the Dust" at the Lyric, drew large houses for the week, Nov. 13.

Triangle features at the Gaiety, was good business. "A Corner in Colleens" with Bessie Barriscale, and "Atta Boys Last Race," features, week Nov. 13. Paramount pictures at Princess to satisfactory business. Pictures at Vandetta, Capital, Vogue, and Amuse U. Stock burlesque to fair houses at Empire.

ELMER L. TOMPKINS.

SELMA, ALA.

SELMA, ALA. (*Special*).—Academy of Music: "Hit-The-Trail-Holliday" Nov. 13, was witnessed by a large and well pleased audience. "Princess Pat," Nov. 16. Moving pictures, week Nov. 13. Clara Kimball Young in "The Common Law"; Ethel Clayton and Holbrook Blinn in "Husband and Wife"; E. H. Sothern in "The Chattel"; "The Secret of the Submarine"; Charlie Chaplin in "A Woman"; Paramount Pictograph; Pathe News.

Walton Theater: Ann Pennington in "The Rainbow Princess"; Thomas Meighan and Anita King in "The Heir to the Hoorah"; Gladys Hulette in "The Shine Girl."

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KANSAS CITY

KANSAS CITY, MO. (*Special*).—Orpheum (M. Lehman, Mgr.): Mrs. Langtry in an episodic play entitled "Ashes" headed the Orpheum bill week Nov. 12-18 and the "Jersey Lily" was still interesting in spite of the years afterwards. Others in the bill were Vinie Daly, Kalama and Kao in a genuine touch of Hawaiian entertainment, Al. and Fannie Stedman in piano capers, Willard in a phenominal exhibition of growing at will, Stan Stanley assisted by relatives in a comedy stunt, and Gordon and Rica, cyclists. Big houses.

Shubert (J. B. Fitzgerald, Mgr.): The Mission Play, a pageant play of the founding, struggles and decay of the missions in California, is in its second week and playing to deservedly good business. The large company is headed by Wilfrid Rogers as the Father. "World of Pleasure," 19; "Alone at Last," 26.

Garden (W. J. Timmons, Mgr.): "The Penalty of Sin," a mystery drama more than reminiscent of "On Trial," but interesting and well presented, was the International offering week 12-18. Mable Montgomery as the featured member of the cast. Next: "The Heart of Dixie."

Globe (Cyrus Jacobs, Mgr.): The Crinoline Girls as "Six Daughters of Dixie," in a pretentious musical offering topped the bill at the Globe commencing 12. Others on the program were O'Neil and Gallagher as the "Misfit Couple," Brenzk's Models in which a beautifully bronzed horse is the central feature, Charles Ledegar, bounding rope walker, Nick and Lydia Russell, piano and singing, and the Gilfain Trio of international entertainers. Business good.

Pantages Empress (W. J. Timmons, Mgr.): The Oxford Trio in a clever act showing basketball played on wheels, was the unusual headline act at this house week 12-18, but Leonard Anderson and company in a burlesque on Anthony and Cleopatra got many hearty laughs. George Morton made a hit as the black dot, sharing applause with Alice Hamilton in a similar comedy stunt. Others on the bill were Maley and Woods in "Feet Flirtology," Van Cello, barrel manipulator, and the Melody Six featuring Bessie Knox. Capacity houses.

Gayety (Geo. Gallagher, Mgr.): Rose Sydell and her London Belles was at the Gayety week of Nov. 12-18. It was strictly a girl show, featuring a stunningly costumed chorus, and including Johnnie Webber, Franklin Sinclair, Francis Cornell and Kate Pullman. To follow: The Bon Tons with Babe Latour.

Century (Geo. Dooseran, Mgr.): Ben Small and George Wagner in character impersonations and drolleries that kept the audiences in an uproar, were the featured members of the Ginger Girls company last week. Next: Lady Buccaneers.

Garden: The San Carlo Opera company in "Rigoletto," 13; "Lohengrin," 14; "La Traviata," (mat) and "Cavalleria Rusticana" and "I Pagliacci" (night) 15. The company was of uniform excellence, and did only a fair business.

Convention Hall (L. W. Shouse, Mgr.): Carl Morris vs. Battling Barney Lerinsky Nov. 16. Big house. Willinsky and the Diaghileff Ballet is an early booking here.

Grand (Elliott & Moore, Mgrs.): W. Earl Flynn, humorist and disciple of health, opened an indefinite engagement here 13 and is packing the theater every night.

At the leading motion picture houses: Royal, Mae Murray in "The Plow Girl," and Marguerite Clark in "Miss Washington," Regent, George Walsh in "The Meditator," and Olga Petrova in "Extravagance," 12th Street, Anita Stewart in "The Combat" and Earle Williams in the Scarlet Runner serial.

J. R. MCCLERRY.

FAIRMOUNT, W. VA.

FAIRMONT, W. VA. (*Special*).—Gerand's "Record Breakers," a musical tabloid, played the Hippodrome, week of Nov. 6-11, to poor business, with the exception of Election Day, when three performances were given to packed houses, thus letting the box office out whole on the week's business.

"The Crimson Stain Mystery" at the Ideal and "The Girl from 'Frisco" series at the Nelson are both proving big drawing cards.

The Grand has raised its picture prices to 10 cents and 15 cents for the night showings. Most of the attractions are Paramounts.

"Peg o' the Ring" has finished at the Princess and was a big puller. It is being followed by the "Liberty" series and the crowds attending the two episodes already shown indicate that the record attendance of the former will be equalled.

J. MONROE BOYER.

REPORTS FROM MIRROR CORRESPONDENTS

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*). — Macauley's Theater enjoyed the distinction of being one of the homes selected for the tryout of the new David Belasco play "Little Lady in Blue," with Frances Starr in the stellar part, the engagement being preliminary to staging the attraction for a run at the Belasco Theater, New York. It was acceptably received here and the verdict of this community is that it will prove a success. The engagement covered Nov. 13-15 and was followed by Mitzi Hajos in the much heralded Metropolitan success "Pom-Pom." The young musical star is a great favorite, and the play was well received and Tom McNaughton made a hit. The Cincinnati Symphony Orchestra is underlined at Macauley's for a concert Dec. 4.

Good business ruled at Keith's week 12-19. In the company may be mentioned the Two Bloodys, Santly and Norton, Julie Ring and company with the sensational act of Mildred McComber and her company of twelve as the big feature.

The stirring melodrama "Which One Shall I Marry?" drew exceptionally well at the Gayety week ending 18. It developed an interesting story and was well interpreted by an excellent company provided by Messrs. Rowland and Howard.

Henry P. Dixon's Big Review of 1917 was the burlesque attraction at the Buckingham 12-18. Conspicuous were Harry and Claire Levine and the Hawaiian Hula Hula dance was incidentally spectacular.

Interest in the motion pictures continues unabated. All of the houses drawing well, special offerings starring Francis X. Bushman and Beverley Bayne, Conway Tearle, Blanche Sweet, Mary Pickford and Chaplin, who is always "among those present."

Mrs. A. Starr Best of Chicago was one of the visitors of the week, and during her stay delivered an interesting talk concerning the work of the National Drama League.

Billie Hallman, a former baseball player of national note, one time member of the Louisville baseball club, is a member of the Review of 1917 company which appeared at the Buckingham current week.

At the concert 16, given by the Louisville Musical Club, an ambitious organization the famous baritone Reinald Werrenrath was heard and appreciated in a number of classical selections.

A sad event of the week was the death of Pres L. Hamilton, for many years treasurer at Macauley's and associated in the box offices of other theaters, at the ball park, and at the race tracks. He was possessed of a most congenial personality, enjoyed the reputation of extreme accuracy, and of everything that made for success in his particular line. The funeral was largely attended, the press notices were appropriate, and evidences of regret at his untimely taking-off were most marked.

CHARLES D. CLARK.

LOS ANGELES

LOS ANGELES, CAL. (*Special*).—Beginning Monday Nov. 13, the well loved "Dutch Couple," Sam Chip and Mary Marble, came to the Orpheum in their new sketch, "The Clock Shop." It is a most unusual playlet, and vastly pleasing. Marshall Montgomery, ventriloquist of the highest order, brings his dummies and a pretty girl. Frank Orth and Wm. J. Dooley come in "The Fool Detective," and the skit is extremely laughable. Jules Bernard and Florence Scarth have a good turn of patter and lollity entitled "The Tale of an Overcoat," and Kelly and Lucey return in their screamingly funny act called "Piano Movers." Ralph Herts remains over so that others have a chance to enjoy his really artistic work. Herts is popular from "Broadway to Broadway"—and is always a big drawing card.

On Monday the Morosco started "Everything New," new play and new leading woman being everything. Miss Ruth Robinson appears in Los Angeles for the first time in Billy Burke's famous vehicle "Jerry." Miss Robinson is young, beautiful, chic and we believe this particular part is very fitted to display her charms and ability and no doubt she will become a most popular star.

The Burbank offers its patrons the old play "Mrs. Temple's Telegram," which has caused fits of laughter wherever shown and no matter how often. Jos. Galbraith plays the part of Jack Temple and Ines Plummer, the Burbank new leading woman, will be the Missus. They are ably supported by the popular Burbank company under the able direction of A. Burt Wesner.

The Little Theater began on Thursday 16, Zoe Akins' brilliant comedy "Papa." This play was produced on that date for the first time on any stage. Miss Akins is well known and most favorably commented upon by all the critics who viewed her play in verse. "The Magical City." Miss Violette Wilson makes her first appearance in a role of great possibilities. Miss Kirah Markham and Joe Kling have already reaped laurels in the last offering, "Nju," and the staging is being supervised by Richard Ordynski and the settings of Norman Bel Geddes.

To the Mason Opera House comes Isadora Duncan, that pioneer in the artistic Greek dancing who has had such a crowd of imitators during the past ten years. She appeared for a limited engagement of three performances 20, 22 and Friday matinee 24.

J. VAN CAMPBELL.

NEWARK, OHIO

NEWARK, OHIO (*Special*).—Auditorium, Geo. M. Feeberg, manager: K. of C. Minstrels, Oct. 23, pleased capacity houses. "Freckles," Oct. 28, pleased large audience. Lyman H. Howe's Travel Festival, Oct. 29, pleased capacity house. "The Only Girl," Nov. 1, gave a splendid performance to good business. "The Melting of Molly," Nov. 4, to a small but appreciative audience. Miss Franklin was exceptionally clever. Harry Voeberg as the Doctor, Miss Helen Tracy and Geo. C. Trimble were very good. This was one of the best companies that has visited our playhouse this season. "The Charming Widows," Nov. 6, played to S. R. O. both afternoon and evening. "Fair and Warmer," Nov. 7, pleased a large and fashionable audience.

BESSIE FOWLER.

DENVER

DENVER (*Special*).—Election had more than its usual effect on theater attendance due to the showing of returns to some 14,000 people in the musical auditorium, and to the ensuing three days of distracting uncertainty as to the result. "A World of Pleasure" at the Broadway, Nov. 7-12, did somewhat less business than other Winter Garden shows. Pictures fill out the balance of November, after which the following plays are booked for an unbroken season: "Hit-the-Trail Holliday," "Hobson's Choice," "The Bird of Paradise," "Common Clay," "Everywoman," "Princess Pat," "The Garden of Allah," "The House of Glass," "Flora Bella," "Just a Woman," Julian Eltinge, Rose Stahl in "Our Mrs. McChesney," "The Lilac Domino," "Fair and Warmer," "Justice," "A Pair of Silk Stockings," "Experience," "The Blue Paradise," Maude Adams, "Katinka," and "Very Good Eddie."

The acting at the Denham, distinguished by Carl Anthony's work, is a matter of general comment. "The Prince Chap," Nov. 5-11, was followed by "A Grain of Dust." The production of the latter and the conception of its leading role compare most favorably with Hackett's rendering in 1912.

The Orpheum's program, Nov. 6, headed by Orville Harrold, was largely musical. Miss Evans-Burrows Fontaine made for a popular week, Nov. 13-20.

The Pantages shows at the Tabor are enjoying good patronage. Periakoff and Rose, and Beaumont and Arnold are current attractions.

A year ago "The Birth of a Nation" played an extended engagement at the Tabor to $2 top price, with the assurance that the picture would positively never be shown at lower prices. Last summer it appeared at the Broadway at $1 under the advertisement of "summer prices," and is now being shown over the State in some places at thirty-five cents. This sort of policy will go hard with feature films to come.

The local correspondent of the MIRROR has been elected from Denver to the State Legislature.

FREDERICK D. ANDERSON.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall for the current week, two of the important new dramatic productions of the season were presented. "The Right Little Girl," T. Daniel Frawley's new offering was warmly received by large and appreciative audiences, Nov. 6-8. June Keith, a clever little Western actress, won a notable success. The company was weak in some instances and it is reported that changes will soon be made in the cast. Guy Bates Post appeared in his new play, "The Masqueraders," Nov. 9-11. The star was seen to splendid advantage in a dual role, which afforded him excellent opportunities. The supporting company proved especially capable and included Louis Calvert, Clarence Handyside, Ian Robertson, Florence Malone, and Thias Lawton. A. H. Woods' company in "Her Market Value," booked Nov. 13-15, was cancelled. Henry W. Savage's new production, "Take Your Medicine," Nov. 16-18.

Barney Gerard's new burlesque company, "Some Show," starring Edmund Hayes, "The Wise Guy," scored an emphatic success and drew full capacity houses at the Empire week Nov. 13-18. The company in addition to the star, included a number of clever people among them being Thomas Snyder and Marie Jansen.

At Proctor's Grand a varied list of vaudeville acts were offered week Nov. 13-18, and the usual big business prevailed. The principal numbers were Arthur Perkoff and Company, Al. White and Company, Dorothy Meuther, Leonard and Willard, Marie Stoddard, Melody Monarchs, Dolan and Raymond, and the Edney Brothers. The feature films were H. B. Warner in "The Vagabond Prince," and Norma Talmadge in "Fifty-Fifty." Vaudeville and screen features at the Majestic drew the customary crowded houses.

GEO. W. HENRICK.

HARTFORD, CONN.

HARTFORD, CONN. (*Special*).—The Ballet Russe played or rather appeared before large audiences at Parson's Theater evening Nov. 14. Despite the very high rate of admission, five dollars being received for the orchestra seats, the house was well filled. The members of the ballet received considerable applause and "Prince Igor" was especially well liked by those present. In all, four numbers were presented. The Boston Symphony Orchestra drew a large audience 13; a number of encores were given. Parson's Theater is doing an excellent business of late and practically any attraction possessing any merit can draw large audiences. The coming list of attractions are above the average.

Manager H. H. Jennings of The Hartford announces that his house is once more going back to the legitimate attractions after some years as a vaudeville and picture house. The International Circuit attractions will appear at this theater. "Peg O' My Heart" is the first.

The officers of The Connecticut Managers Association held a conference during the week just past with officials of the union representing the stage hands and motion picture operators.

The Palace draws capacity houses at practically all performances and The Poli is also doing an excellent business. The motion picture houses all draw well as is usually the case.

SEYMOUR WEMYSS SMITH.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (*Special*).—The Movie Theater, which has been closed for several months, reopened Saturday, Nov. 11, under the management of H. C. Hunt. The name has been changed to the Market Street Theater. A feature service, consisting of Triangle, Metro, Fox, Bluebird, Red Feather, General Comedy, and Pathe films is being shown, and the Samuels Opera House Orchestra, the leading local orchestra, has been engaged for the evening performances. The theater under the new management has opened to excellent business and indications point to a successful future for the house, which is one of the handsomest and best equipped motion picture theaters in the city.

A. L. LANGFORD.

MEYER'S MAKE-UP GUARANTEED BEST MADE

REPORTS FROM MIRROR CORRESPONDENTS

MACON, GA.

MACON, GA. (*Special*).—Grand: "Princess Pat," Nov. 9; good house, splendid show.

Capitol: The opening of this artistic house on the tenth exceeded all expectations of the owners and the manager, R. H. DeBruler. Hundreds were turned away, and representatives of the "Pathe," "Metro," "Greater Vitagraph," and others, were here, and telegrams from all parties of the country were received congratulating the owners. Program presented, "The Combat," Nov. 10; W. S. Hart in "The Patriot," Nov. 11; "The Tarantula," Nov. 13; "Social Secretary," Nov. 14; "Brand of Cowardice," Nov. 15; "The Last Man," Nov. 16; "The River of Romance," Nov. 17; "Shell 43," Nov. 18.

Palace: Marguerite Clark in "Miss George Washington," Nov. 13; Theda Bara in "Romeo and Juliet," Nov. 14-15; Sessue Hayakawa in "The Soul of Kura-san," Nov. 17.

Princess: Serial and comic pictures, Nov. 13-15; vaudeville, Nov. 16-18.

ANDREW OLIVER ORR.

TROY, N. Y.

TROY, N. Y. (*Special*).—Proctor's Theater (H. B. Emde, manager): For the first time since this house was opened, vaudeville was forbidden Sunday night, Nov. 12, and in place of the usual performance, Doring's orchestra of twenty pieces gave a concert which was highly pleasing. Until further decision on the question of Sunday evening entertainment is made, this city will only enjoy moving pictures on these nights. For the first part of the week, high-class vaudeville, consisting of Melody Monarch and Maids, Fern and Davis, Mabel Paige and company, and Betty Bond pleased large audiences.

Proctor's Griswold (J. W. Morrell, manager): Howe's moving pictures, Nov. 14-15, pleased the usual capacity houses. Moving pictures balance of week to splendid audiences.

CHARLES H. EVANS.

CLEVELAND, O.

CLEVELAND, O. (*Special*).—Amateur and collegiate theatricals are looming big on the boards. The Dramatic Association of Oberlin College gave its annual play Nov. 12 before a large house in Warner Hall. The production was the "Menaechmi" of Plautus and was rendered in Latin.

The Sock and Buskin Club, the dramatic organization of Western Reserve University, Cleveland, has finished its pre-season tryouts and has begun work on a number of short sketches, to be given during the college year.

Next Sunday evening the Cleveland Dramatic Club will present its second annual production at the Colonial Theater. This year's play will be Edgar Selwyn's comedy, "Rolling Stones."

At the regular houses: Opera House: Cohen's Revue of 1916, enthusiastically received. Colonial: "Somebody's Luggage," capital comedy. Hippodrome: Keith vaudeville. Prospect: "How Hearts Are Broken," an uplift melodrama, hitting rum. Miles, Gordon Square, Liberty, and Priscilla: Vaudeville. Star and Empire: Burlesque.

RALPH A. HAYES.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Augusta, Ga. 22, Wilmington, N. C. 23, Raleigh 24, Norfolk, Va. 25.

ARLISS, George (Klaw & Erlanger and Geo. C. Tyler): Boston 13-25.

ARMS and the Girl (Wm. Harris, Jr.): N. Y. C. Sept. 27—indef.

BACK Fire (Walter N. Lawrence): N. Y. C. Oct. 2—indef.

BERNHARDT, Mme. Sarah (W. F. Connod): N. Y. C. Dec. 4-16.

BIRD of Paradise (Oliver Morosco): Champaign, Ill., 22, Bloomington 23, Peoria 24, 25, Clinton, Ia., 26, Davenport 27, Iowa City 28, Cedar Rapids 29, Des Moines 30-Dec. 2, Omaha, Neb., 3-6.

BLUE Envelope (Richard Lambert): B'klyn 20-25.

BOOMERANG, The (David Belasco): Chgo. 13—indef.

BOYER, Nancy (Will J. Donnelly): Phila. 20-25, Jersey City, N. J., 27-Dec. 2, Paterson 4-9.

BROADWAY After Dark (Halton Powell): Phila. 20-25, Atlantic City, N. J., 27-29, Camden 30-Dec. 2, Phila. 4-9.

BROADWAY After Dark (National Producing Co.): Newcastle, Ind., 23, Liberty 24, Columbus 25, West Baden 26, Bedford 27, Perry 28, Connersville 29, Muncie 30.

CAPTAIN KIDD, Jr. (Cohan and Harris): N. Y. C. 13—indef.

CHEATING Cheaters (A. H. Woods): N. Y. C. Aug. 9—indef.

CINDERELLA Man (Oliver Morosco): Boston 13—indef.

COME out of the Kitchen (Henry Miller): N. Y. C. Oct. 23—indef.

COMMON Clay (A. H. Woods): Chgo. Aug. 28—indef.

COMMON Clay (A. H. Woods): Rochester, N. Y. 23-25.

COMMON Clay (A. H. Woods): Atlanta, Ga., 20-22, Birmingham, Ala. 23-24, Mobile 25, New Orleans, La., 26-Dec. 2.

DAUGHTER of Mother Machree (Leffler and Bratton): Buffalo 20-25, Pittsburgh 27-Dec. 2, Cleveland 4-9.

DALY, Arnold: Boston 20—indef.

DITRICHSTEIN, Leo (Cohan and Harris): Chgo. Oct. 1-Nov. 25, Boston 27—indef.

DREW, John (Chas. Frohman): N. Y. C. Oct. 26—indef.

EDESON, Robert (Rush and Andrews): Springfield, Mass. 23-25.

ELINORE, Kate (Williams and Hill): Louisville, Ky. 20-25, Nashville, Tenn. 27-Dec. 2, Memphis 4-9.

EMMETT, Gracie (Circuit): N. Y. C. 13-25, Bridgeport, Conn. 27-29, Hartford 30-Dec. 2, Boston 4-9.

END of a Perfect Day (Gaskell and MacVitty): DeKalb, Ill. 24, Sterling 25, Dixon 26, Aurora 27, Joliet 28, Hammond, Ind. 29, Kalamazoo, Mich. 30, Charlotte Dec. 1, Battle Creek 2, Benton Harbor 3, Mishawaka, Ind. 4, Celon, Mich. 5.

ETERNAL Magdalene: N. Y. C. 20-Dec. 2, Bridgeport, Conn. 4-9, Hartford 7-9.

EVERYWOMAN (Henry W. Savage): Lewistown, Mont., 22, Butte 23, 24, Missoula 25, 26, Wallace, Ida., 27, Spokane, Wash., 28-30.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Phila. Oct. 1-Dec. 2.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Minneapolis 19-25, St. Paul 26-Dec. 2, Duluth 3-9.

FAIR and Warmer (Selwyn and Co.): Columbus, O. 23-25.

FERGUSON, Elsie (Klaw and Erlanger): Chgo. 13—indef.

FLAME, The (Richard Walton Tully, Inc.): N. Y. C. Sept. 4-Nov. 25, B'klyn, 27-Dec. 2.

FOR the Man She Loved (Arthur C. Alston): B'klyn 20-25, N. Y. C. 27-Dec. 9.

FRECKLES (Eastern, B'way Amuse. Co.): Sandy Creek, N. Y. 22, Phila. 23, Massena 24, Norwood 25, Lowville 27, Oriskany Falls 28, Canastota 29.

FRECKLES (Western, B'way Amuse. Co.): Montrose, S. D. 22, Plankington 23, White Lake 24, Kimball 25, Presho 27, Rapid City 28, Deadwood 29, Lead 30, Belle Fouche Dec. 1, Spearfish 2.

FRECKLES (Southern, B'way Amuse. Co.): Sulphur, Okla. 22, Ardmore 23, Waurika 24, Wichita Falls, Tex. 25, Collinsville 27, Bonham 28, Clarksville 29, Texarkana 30, Sulphur Springs Dec. 1, Greenville 2.

GETTING Married (Wm. Faversham): N. Y. C. 6—indef.

GIRL He Couldn't Buy (Arthur C. Alston): Cleveland 20-25, Toledo 27-Dec. 2, Detroit 4-9.

GOOD Gracious Annabelle (Arthur Hopkins): N. Y. C. Oct. 31—indef.

GRAHAM, Oscar: Port Lavaca, Tex., 22, Hallettsville 23, Moulton 24, Flatonia 25, Bastrop 27, Manor 28, Round Rock 29, Llano 30, Burnett Dec. 1, Marble Falls 2, Lampasas 4, Brady 5.

HEART of Dixie (Robt. Campbell): Kansas City 20-25, Omaha 27-Dec. 2, Milwaukee 4-9.

HIS Bridal Night (A. H. Woods): N. Y. C. 20-25.

HIT-the-Trail Holliday (Cohan and Harris): N. Y. C. 20-25, Phila. 27—indef.

HODGE, William (Lee Shubert): N. Y. C. Oct. 4—indef.

HOLMES, Taylor (Jos. Brooks): N. Y. C. Oct. 2-Dec. 2.

HOUR of Temptation (Phil. P. Benedict): Chgo. 20-25, St. Louis 27-Dec. 2, Kansas City 4-9.

HOUSE of Glass (Cohan and Harris): Boston Oct. 30-Nov. 25, Chgo. 27—indef.

HOUSE of Glass (Western, Cohan and Harris): Charleston, S. C. 22, Savannah, Ga., 23, St. Augustine, Fla. 24, Jacksonville 25, 26 Macon, Ga. 27, Albany 28, Montgomery, Ala. 29, Birmingham 30, Selma Dec. 1, Mobile 2, New Orleans, La. 3-9.

HOW Hearts and Homes Are Broken: Toledo 20-25, Detroit 27-Dec. 2, Chgo. 4-9.

IKEY and Abey (Geo. H. Hubb): Canton, S. D. 22, Parker 23, Stickney 24, Bridgewater 25, Lennox 26, Harris, Ia., 27, Lake Park 28, Royal 29, Sutherland 30.

IRVING Place Theater Co.: N. Y. C. Sept. 20—indef.

JUST a Woman (Messrs. Shubert): Toronto 20-25, Rochester 27-29, Syracuse 30-Dec. 2, Buffalo 4-9.

JUSTICE (John D. Williams): Cinti. 20-25, Louisville 27-29, Indianapolis 30-Dec. 2, Columbus, O. 4-6.

LITTLE Girl in a Big City (Co. A, Arthur C. Alston): Indianapolis 20-25, Louisville 27-Dec. 2, Nashville 4-9.

LITTLE Girl That God Forgot: Washington 20-25, Balto. 27-Dec. 2, Phila. 4-9.

LITTLE Peggy O'Moore: Newark, N. J. 20-25, B'klyn 27-Dec. 2, N. Y. C. 4-16.

LITTLE Peggy O'Moore (Western, National Producing Co.): Savanna, Ill. 22, W. Liberty, Ia. 23, Marshalltown, 26, Grinnell 27.

LITTLE Peggy O'Moore (Eastern, National Producing Co.): Wilmington, O. 22, Washington C. H. 23, Xenia 24, Tippecanoe City 25, Fremont 26, Chgo. Jct. 27, Ashland 28, Wooster 29.

MAN Who Came Back (Wm. A. Brady): N. Y. C. Sept. 2—indef.

MAUDE, Cyril: N. Y. C. Oct. 30-Dec. 2.

MERRY Wives of Windsor (Silvio Heine): B'klyn 20-25.

MISSION Play: St. Louis 20-25, My Mother's Rosary (Ed. Rowland): Balto. 20-25, Phila. 27-Dec. 2, Atlantic City, N. J., 4-6, Camden 7-9.

NATURAL Law (Merle H. Norton): Eldora, Ia., 22, Traer 23, Cedar Falls 24, Iowa Falls 25, Ft. Dodge 26, Story City 27, Boone 28, Perry 29, Clarinda 30, Shenandoah Dec. 1, Nebraska City, Neb., 2.

NOTHING But the Truth (H. H. Frazee): N. Y. C. Sept. 14—indef.

O'HARA, Fiske (Augustus Pitou, Jr.): Terre Haute, Ind. 22, Vincennes 23, Kalamazoo, Mich., 27, Grand Rapids 28, Jackson 29.

OLD Homestead (S. Z. Poli): Memphis, Tenn. 20-25, Birmingham, Ala. 27-Dec. 2, Richmond 4-9.

OLD Lady 31 (Lee Kugel): N. Y. C. Oct. 30—indef.

OTHER Man's Wife (Eastern Lambert Producing Co.): Harrisburg, Pa. 22, Lewistown 23, Bellefonte 24, Houtzdale 25, Du Bois 27, Kittanning 28, Blairsville 29, Butler 30.

OTHER Man's Wife (Gaskill and MacVitty): Wauchesee, Minn. 22, Lurene 23, Worthington 24, St. Peter 25, Mankato 26, Wells 27, Forest City, Ia. 28, Britt 29, Waterloo 30, Independence Dec. 1, Iowa Falls 2, Traer 4, Belle Plaine 5, Story City 6.

OUR Little Wife (Selwyn and Co.): N. Y. C. 13—indef.

PATTON, W. B. (Frank B. Smith): Marysville, Kan. 22, Holton 23, Topeka 24-26.

PEG o' My Heart: Bridgeport, Conn. 20-22, Hartford 23-25, Boston 27-Dec. 2, Buffalo 4-9.

PENALTY of Sin: Omaha 20-25, Milwaukee 27-Dec. 2, Chgo. 4-9.

PIERROT the Prodigal (Winthrop Ames): N. Y. C. Sept. 6—indef.

PLAYTHINGS (Henry W. Savage): Cleveland 20-25.

POLLYANNA (Jos. Brooks and Geo. C. Tyler): N. Y. C. Sept. 18—indef.

POST, Guy Bates (Richard Walton Tully): Cleveland 20-25, Indianapolis 27-Dec. 2, Cinti. 3-9.

POTASH and Perlmutter in Society (A. H. Woods): Phila. 6-25, B'klyn 27-Dec. 2.

REBECCA of Sunnybrook Farm (Gaskill and MacVitty): Galveston, Tex., 22, Sherman 23, Greenville 24, Sulphur Springs 25, Clarksville 27, Texarkana 28, Joplin, Mo. 30, Brookfield Dec. 1, Macon 5, Kirksville 6.

RICH Man, Poor Man (George Broadhurst): B'klyn 20-25, N. Y. C. 27-Dec. 2.

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SHEPHERD of the Hills (Gaskill and Mac Vitty): Shreveport, La., 23, Laflin, Tex., 25, Rusk 26, Palestine 28, Sulphur Springs 27, Greenville 29, Longview 30, Marshall Dec. 1, Hope, Ark. 2, Minden, La., 3, Homer 4, Arcadia 5, Monroe 6.
SHEPHERD King: Paterson, N. J., 20-25, Newark 27-Dec. 2, B'klyn 4-9.
SKINNER, Otis (Chas. Frohman, Inc.): Balto, 20-25, Washington 27-Dec. 2.
SOTHERN, E. H. (Messrs. Shubert): Pittsburgh 20-25, Buffalo 27-Dec. 2.
STAHL, Rose (Chas. Frohman, Inc.): Lansing, Mich. 22, Jackson 23, Ann Arbor 24, Toledo, O., 25, Columbus, 27-29, Dayton 30, Springfield Dec. 1, Lima, 2.
STARR, Frances (David Belasco): Buffalo 20-22, Glens Falls 23, Albany 24, 25, Phila, 27-Dec. 16.
SUNNY South (J. C. Rockwell): Coshocton, O., 22, McConnellsville 23, Zanesville 24, Lancaster 25, New Straitsville 27, Glouster 28, Athens 29, Gallipolis 30, Logan Dec. 1, Jackson 2, Williston 4, Circleville 5.
TAYLOR, Laurette (Klaw & Erlanger and Geo. C. Tyler): Phila, 13-25, N.Y.C. 27—indef.
13TH Chair (Wm. Harris, Jr. and Jr.): N.Y.C. 20—indef.
TREASURE Island (Chas. Hopkins): N.Y.C. Oct. 21—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds (A. S. Stern and Co.): Edmonton, Alta., Can. 20-22, Calgary 23-25, Lethbridge 27, 28, Medicine Hat, Sask. 29, Swift Current 30, Vancouver, B. C. Dec. 4, 5, Bellingham, Wash. 6.
UNCHASTENED Woman (Oliver Morosco): Chgo. Sept. 30—indef.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
VAMPIRE'S Daughter: Chgo. 20-25, Indianapolis 27-Dec. 2, Louisville 4-9.
WARFIELD, David (David Belasco): N.Y.C. Oct. 10—indef.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WELCH, Joe (M. Jacobs): Detroit 20-25, Chgo. 27-Dec. 2, St. Louis 4-9.
WHICH One Shall I Marry? (J. J. Howard): Nashville, Tenn. 20-25, Memphis 27-Dec. 2, Birmingham, Ala. 4-9.
WOMAN He Married (Edwin Spiegel): Birmingham, Ala. 20-25, Richmond, Va. 27-Dec. 2, Washington 4-9.
YELLOW Jacket (Matinees only): Nov. 9-24.

PERMANENT STOCK

BAKERSFIELD, Cal.: Opera House.
BAKERSFIELD, Cal.: Parra's.
BOSTON: Jewett.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROCKTON, Mass.: Hathaway.
BROOKLYN: Fifth Avenue.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Texas Grand.
EVANSVILLE, Ind.: Majestic.
FAIRMONT, W. Va.: Hipp.
FARGO, N. D.: Orpheum.
FREEPORT, Ill.: Orpheum.
FT. WAYNE, Ind.: Temple.
HALIFAX, N. S.: Academy.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
KANSAS CITY: Willis Wood.
LANSING, Mich.: Gladmer.
LAWRENCE, Mass.: Colonial.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOS ANGELES: Belasco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MANCHESTER, N. H.: Park.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MT. VERNON, N. Y.: Playhouse.
NEW BEDFORD, Mass.: New Bedford.
NEW HAVEN, Conn.: Hyperion.
NEW LONDON, Conn.: Playhouse.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Lincoln.
NEW YORK CITY: Spooner.
NORTHAMPTON, Mass.: Academy.
OAK PARK, Ill.: Otis Oliver.
OGDEN, U.: Alhambra.
PATERSON, N. J.: Empire.
PITTSBURGH: Empire.
PORTSMOUTH, N. H.: Sun.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SAN JOSE, Cal.: Victory.
SEATTLE: Orpheum.
SHARON, PA.: Morgan-Grand.
SIOUX CITY, Ia.: Grand Opera House.
SIOUX CITY, Ia.: Princess.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH, Mo.: Tootle.
ST. LOUIS: Imperial.
ST. LOUIS: Park.
ST. LOUIS: Players.
ST. PAUL: Shubert.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Howard.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Nesbit.
WINNIPEG, Can.: Winnipeg.
YONKERS, N. Y.: Warburton.

TRAVELING STOCK

CORNELL-Price Players: New Philadelphia, O. 20-25.
DAVIS Walter (Adam W. Friend): Towanda, Pa. 20-25.
DEMING Laurence: Douglas, Neb. 22-25.
HARRISON and White Ideal Players: Cadron, Ill. 20-22, Genoa Jct. Wis. 23-25.
HILLMAN Ideal: Guide Rock, Neb. 20-22.
WINNINGER Players: Appleton, Wis.: 27-Dec. 2.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): N.Y.C. Sept. 11—indef.
ALONE at Last (Messrs. Shubert): Chgo. Oct. 15—Nov. 25, St. Louis, Dec. 3-9.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): Chgo. Sept. 17—indef.
BLUE Paradise (Messrs. Shubert): Buffalo 20-25.
BOSTON National Opera Co.: Cleveland 20-22.
BRINGING Up Father in Politics (Gus Hill): Jersey City, N. J., 20-25, Newark 27-Dec. 2, B'klyn 4-9.
BRINGING Up Father (Griff Williams): Sherbrooke, Que., Can. 22, Quebec 23-25, Ottawa, Ont. 27-29, Smith Falls 30, Brockville Dec. 1, Kingston, 2.
BRINGING Up Father in Politics: Pittsburgh 20-25, Cleveland 27-Dec. 2, Toledo 4-9.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. 6—indef.
COHAN Revue 1916 (Cohan and Harris): Balto, Dec. 4-9.
CHICAGO English Opera Co.: Omaha 23-25.
ELTINGE Julian (A. H. Woods): Pittsburgh 20-25, Balto. 27-Dec. 2, Washington 4-9.
FIELDS, Lew (Messrs. Shubert): Boston 20-Dec. 2.
FOX and Stewart (C. J. Goldenberg): Atlantic City, N. J. 20-22, Camden 23-25, Phila. 27-Dec. 2, Jersey City, N. J. 4-9.
FRANKLIN, Irene (Frederic McKay): St. Paul 20-25.
GIRL from Brazil (Messrs. Shubert): Cinti. 20-25.
GIRLS Will Be Girls (Messrs. Shubert): Phila. 20—indef.
GUS Hill's Follies of 1917: Boston 20-25, Buffalo 27-Dec. 2, Pittsburgh 4-9.
HER Soldier Boy (Messrs. Shubert): Washington 20-25, N. Y.C. Dec. 4—indef.
HIP Hip Hooray (Chas. Dillingham): Boston 13-Dec. 9.
HITCHCOCK, Raymond (Chas. Dillingham): N.Y.C. Oct. 3-Nov. 25.
HYAMS and McIntyre (Perry J. Kelly): Rochester, Minn. 22, Mankato 23, Watertown, S. D. 24, Aberdeen 25, 26, Huron 27, Sioux Falls 28, Sioux City, Ia. 29, Omaha, Neb. 30-Dec. 2, Grand Island 3, Hastings 4, York 5, Lincoln 6, Beatrice 7.
KATINKA (Arthur Hammerstein): Chgo. 20—indef.
LITTLE Cafe (Philip H. Niven): Dover, N. J. 20, Allentown, Pa., 21, Lebanon 22, Sunbury 23, Reading 24, Lancaster 25.
MAID to Order (Castle Producing Co., Inc.): Indiana, Pa. 22, Morgantown, W. Va. 24, Monongahela City, Pa. 25.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
MONTGOMERY and Stone (Chas. Dillingham): Washington 20-25, Phila. 27-Dec. 23.
MUTT and Jeff's Wedding (Joe Pettingill): St. Louis 20-25, Kansas City 27-Dec. 2, Omaha 4-9.
MUTT and Jeff's Wedding: Richmond 20-25, Washington 27-Dec. 2, Balto. 4-9.
ONLY Girl (Joe Weber): St. Louis 20-25.
POM-POM (Henry W. Savage): Columbus, O. 20-22, Springfield 23, Dayton 24, 25, Cinti. 27-Dec. 2.
PRINCE of Pilsen (Perry J. Kelly): Utica, N. Y. 22, Gloversville 23, Little Falls 24, Seneca Falls 25, Geneva 27, Corning 28, Olean 29, Hornell 30, Sayre, Pa. Dec. 1, Ithaca, N. Y. 2, Towanda, Pa. 4, Scranton 5, Allentown 6.
ROBINSON Crusoe, Jr. (Messrs. Shubert): Boston 6—indef.
SERENADE, The (Walker and Stevens): Meridian, Miss. 22, Tuscaloosa, Ala. 23, Memphis, Tenn. 24, 25, Helena, Ark. 27, Clarksville, Miss. 28, Greenville 29, Greenwood 30, Birmingham, Ala. Dec. 1, 2.
SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 26—indef.
SO Long Letty (Oliver Morosco): N.Y.C. Oct. 25—indef.
STEP Lively (Acme Production Co.): New Orleans, La. 20-25, Birmingham, Ala. 27-Dec. 2.
SYBIL (Chas. Frohman, Inc.): Boston Oct. 30—indef.
VERY Good, Eddie (Marbury-Comstock): Balto 20-25.
VERY Good, Eddie (Marbury-Comstock): Boston Aug. 14—indef.
WHEN Dreams Come True (Coutts and Tennis): Penn Yan, N. Y. 22, Corning 23, Bath 24, Elmira 25, Sayre, Pa. 27, Towanda 28, Scranton 29, Allentown 30, South Bethlehem Dec. 1, Easton 2.
WILSON, Al. H. (Sidney R. Ellis): New Orleans, La. 19-25, Baton Rouge 26, Alexandria 27, Monroe 28, Vicksburg, Miss. 29, Jackson 30, Tuscaloosa, Ala. Dec. 1, Meridian, Miss. 2, Mobile, Ala. 4, Pensacola, Fla. 5, Dothan, Ala. 6.
WORLD of Pleasure (Messrs. Shubert): St. Louis 26-Dec. 2.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld): Phila, Oct. 30-Nov. 25, Pittsburgh 27-Dec. 2.

MINSTRELS

COBURN: Tupelo, Miss. 22, Amory 23, Aberdeen 24, Starkville 25, Macon 27, Columbus 28, Tuscaloosa, Ala. 29, Meridian, Miss. 30, Jackson Dec. 1, Vicksburg 2.
FIELD, Al. G.: Alexandria, La. 22, Marshall, Tex. 23, Texarkana 24, Hot Springs, Ark. 25-27, Little Rock 28, 29, Memphis 30-Dec. 2.
O'BRIEN, Neil (Oscar F. Hodge): Rochester, N. Y. 22, Auburn 23, Geneva 24, Syracuse 25, Johnstown 27, Pittsfield, Mass. 28, Great Barrington 29, Hartford, Conn. 30, Norwich Dec. 1, New London 2.

MISCELLANEOUS

DIAGHILEFF'S Ballet Russe: Washington 20-22, Phila. 23, 24.
THURSTON the Magician (Jay Klink): Milwaukee 20-25, Chgo. 27-Dec. 2, Indianapolis 3-9.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail to advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Astaire, Adele.
Barney, Marion, Symona Boniface.
Cahill, Marie, Rose Cameron, Lorena Carmon, Winifred Carter, Amy Castles, Blanche Crozier.
Dills, Margaret, Louise Dunbar, Marguerite Dunwold, Louise Dyer.
Ferris, Pearl.
Gleason, Adda, Daryl Goodwin, K. Graham, Jane Grey, Cecilia Griffith.
Haines, Mrs. Lewis, Mrs. George Harris, Marcia Harris, Florence Oliver Hart, Mazie Hartford, Georgia Harvey, Alice Cordelia Hill, Mrs. H. Orris Holland.
Johnson, Mildred.
Kent, Tyler, Clara Knott, Kitty Kyle.
Lane, Kitty, Sadie Lavine, Ada Lee.
Mac Manamy, Sue, Elsie MacKay, Norma McLeod, Elyia Mascon, Musical Stewarts, Neomer, Margaret.
Painter, Eleanor, Lucy Payton, Louise Pendelton, Irene Pevels.
Richmond, Dorothy, Blanche Ring, Helen Rockefeller.
Sawyer, Laura, Grayce Scott, Mrs. Edward Stanley, Rita Stanwood, Mrs. Joe De Stefani, J. B. Sterling.
Tewksbury, Violet, Romilly Thornton, Laura Turtle.
Valerie, Valare, Eddie Stella Vaughn.
Walter, Mary E., Alice M. Wards, Mrs. F. V. Wels, Louise Willis, Adelade Wilson, Madeline Wightcrop, Harriet Worthington, Violet Woycke.
Yorke, Alice.

MEN

Adams, L. P., William Adams, Hal Alexander, Harry Alexander.
Bell, Arthur J., Elwood F. Bostwick, Horace Braham, Frank Bucomte.
Carleton, John F., V. Ewing Cherry, Clinton Clay, R. W. Cleary, Harry Colman.
Deane, Edmond, John Webb Dillion.
Eaton, Robert O., Edward Elkas, Edmund Elton, Edward Ewald.
Fedris, J. M., Burrs French, Garey, James R., R. L. Griffen, John Tarrett Gillies, Barney Gilmore, Richard Gordon, John Green, John Griffith.
Hadley, Joe, Mahlon Hamilton, Earnest Hastings, Mr. H. P. Hill, W. C. Hodges, F. X. Hope, Robert Hunter.
Jefferson, Thomas, Sylvester Joy.
Kelly, Joseph M., Frank Kimbal.
Lalor, Frank, Sardis Lawrence.
McGarrity, Leopard, Harry E. McKee, Harry Merville, James W. Mullen, Joseph Murphy, O'Reilly, Emmet O'Reilly.
Parker, Lew E., Wellington Playter, I. E. Pulaski.
Reed, John Randolph Rodney, Gordon Rufin, John Rogers.
Salvage, Charles A., William Schuster, P. C. Shortis, Robert W. Smiley, C. Wyndham Standing, Thomas, Walter, Henry Travers.
Vail, Edwin, Mr. Vance, Fred Voelker.
Webb, Teddy, Joe Weber, Willard Webster, R. C. Wynne.

California Studio Series—December 2nd Issue—Yorke-Metro Studios

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

IF there is one thing, more than another, calculated to bring joy to the editorial sanctum it is to receive from readers of THE MIRROR suggestions along practical lines and, in a recent communication from WILLIAM A. LOCHREN, president of the Lochren Film Corporation, of Minneapolis, we find several things worthy of note.

For example, he says: "We need very much, real, honest criticism of every branch of the motion picture business."

It will be observed that he does not say of "motion pictures" merely, but includes every branch of the industry.

THE MIRROR believes that its criticisms of the films themselves are real and honest, but the idea of judging critically the business as a whole, which would, presumably include the methods of producing, distributing and advertising pictures, is rather an original one, we think.

Mr. LOCHREN, further, discusses the man who "comes to New York and spends a little advertising money, stirs up a little dust," whereupon "the papers laud him as they would a conquering hero." He continues: "What we are all crying for is live news and mighty little press-agent gossip. We want a trade publication that's chuck full of real brain-food and news." Mr. LOCHREN adds: "Believe me, these remarks are not directed toward THE MIRROR."

It is satisfying to know that this is so, but just the same we are not trying to dodge any merited brickbats that may come our way. There is always room for improvement and sometimes a jolt, even if aimed at someone else, serves to startle a person or an institution into new thought channels with beneficial results all around.

Our correspondent very kindly refers to an article published in THE MIRROR recently, in this wise:

"I wish to thank you very much for that 'Novel Advertising Idea' article in your issue of Nov. 4. Somehow or other, this little publicity story hits me stronger than anything I have had up to date."

The article in question had to do with a really clever notion for advertising a picture, emanating from Mr. LOCHREN'S company.

Being human, it is, quite naturally, this little sentence in his letter that warms us like a ray of bright sunlight on a late Fall day: ". . . way down in my heart I have a deeper respect for THE DRAMATIC MIRROR than for any other theatrical paper in this country."

However, even without the kindly words for our humble efforts, the communication would be gratifying. We are in accord with the desire, expressed by Mr. LOCHREN, for a publication containing "high class, instructive criticism . . . " which will . . . "keep in close touch with the big theater managers this country over, or with the independent exchange men."

We are trying honestly to make THE MIRROR such a publication and in a measure believe we may claim to be succeeding. But whether we are or not, we want our readers to write and tell us about it. Their suggestions will always be welcomed.

"You've not only got to believe things—you've got to do things."—The Vitagraph Family.

Some interesting figures on transportation of films are given by Stanley W. Todd, in an article "The 'Movies' and the Fargo Way," published in the latest issue of *Wells Fargo Messenger*, as follows:

"Recently, statistics were gathered by all express companies to learn what this business amounted to at these big 'exchange' cities. Besides Kansas City, the biggest distribution of films occurs at Minneapolis, Cincinnati, Chicago, Buffalo, Washington, Denver, San Francisco, Los Angeles, Portland, Seattle, Atlanta. Thus, during March, it was found that 117,137 'cans' passed through express channels at these points. Nearly one-half this number travels the Fargo Way. That represented only a part of the movement of films by express during a single month."

The article in its entirety is instructive and conveys a convincing impression of the magnitude of the motion picture business.

"The Art of the photodrama is striding along in seven league boots."—Nazimova.

There is of late an apparently sincere effort being put forth to do away with the fulsome press matter relating to motion pictures which has in many instances brought upon the industry contumely and ridicule. Not long ago the editorialist in the program of the Stillman Theater of Cleveland, inveighed against the use of "superlatives" in advertising not alone the pictures, but the theaters where they are shown, and the article was so good that it was copied and commented upon quite extensively. In a recent issue of "The Triangle," published by the film corporation of that name, is an editorial upon "Honest Press Matter," which says bluntly that "plain lying in advertising is old fashioned, and out of style." There have doubtless been similar articles published which have escaped us. This is a trend in the right direction. With the increasing dignity of the industry it were certainly ill-advised, to say the least, to lower its ethical standard. The truth is best. If a picture is so bad that telling the truth about it will be likely to injure its prospects, then no amount of "puffing" will make its success lasting. And people who are deceived into seeing an inferior picture by superlative advertising are not likely to patronize another film bearing the same brand. It is the same with exhibitors who may be cajoled into booking unworthy pictures by extravagant announcements. They will be wary the next time. And the exhibitor who independently makes use of such methods is certain to be the loser sooner or later. No less a personage than DANIEL WEBSTER is authority for the statement. "There is nothing so powerful as truth" and, he adds, "often nothing so strange." Invariably it will be found, if a picture is at all worth while, there will be plenty of *true* things to say about it which will be far more effective than all the untruths that could be uttered. Imagination does not necessarily imply prevarication. And imagination applied to the films will frequently discover atractive and even extraordinary features, which, while strictly true, may prove highly effective in exploiting the product.

"The picture of to-morrow will not tell a story merely for the sake of incident and especially of incident that is merely spectacular."—The Triangle.

There is every evidence that this is to be a banner season for the film industry and it is gratifying to note the increased attention that is being given to the production of worth while pictures, the advanced methods of exhibitors, and the general trend toward better things. From Coast to Coast the motion picture business is assuming daily greater proportions.

—ADAM HULL SHIRK.

E. H. SOTHERN AND EDITH STOREY,
In a Scene from the Vitagraph Picture, "An Enemy to the King."

MARIE WAYNE, OF PATHE.
(Inset) Pearl White.

What's in ancestry, anyway? Here's Marie Wayne, who is a creepy, sinuous, snaky and dangerous sort of villainess in Pathe's new serial, "Pearl of the Army," and her grandfather was a Methodist bishop. Probably the old gentleman often preached against the type of woman the charming Marie portrays.

Miss Wayne was born of American parents in Tokio, Japan, where her father held a position in the U. S. diplomatic service. She ran away from home when seventeen years old to go upon the stage and got an engagement in vaudeville. From vaudeville she went into the Winter Garden show under the Shuberts, which was followed by vaudeville again as a member of the team Deeley and Wayne. Now she feels that in pictures lies her big chance.

Of Pearl White, star of the serial, little need be said—she is too well known and universally beloved by film patrons to need further introduction.

FINE YEAR FOR PATHE GOLD ROOSTERS

Successful Season for Features; Many Good Things Promised for the Future

That the announcement made by Pathe a year ago that on the Gold Rooster program nothing but features adapted from the best plays with stars of national reputation and able direction would be placed, was not an idle boast, is evidenced by the mention of some of the titles and names of players in the Gold Rooster plays for the past year: Florence Reed in "At Bay," "New York," and "A Woman's Law"; Bruce McRae and Gail Kane in "Via Wireless," Pearl White and Bruce McRae in "Hazel Kirke," Edwin Arden in "The Beloved Vagabond," Dorothy Donnelly in "Madame X," and Robert Edeson in "Big Jim Garrity." The complete list of real stars featured in various Gold Rooster Plays is too long to be given here, but it embraces some of the most famous in the land.

The authors represented during this year of achievement include Richard Harding Davis, Paul Armstrong and Winchell Smith, William J. Locke, Henry C. Rowland, George Barr McCutcheon, Henry Kitchell Webster and Sampel Merwin, John McIntire, Alfred Sutro, Richard Dehan, Mrs. Maravene Thompson, Clyde Fitch, Rudyard Kipling, W. J. Hurlburt, Rupert Hughes, Alexander Bisson, George Scarborough, and Owen Davis, a most noteworthy list.

The directors include George Fitzmaurice, William Parke, Edward José, Donald Mackenzie, George Marion, Frederic Sullivan, Eugene Moore, Henry King, Sherwood MacDonald, Ernest Warde and Herbert Blaché, men whose names count for much in the motion picture business.

That exhibitors thoroughly appreciate the great effort that is being put forth by Pathe to give them absolutely first-class features is proven by the numerous letters of commendation received from exhibitors who are showing Gold Rooster plays.

Not content with the large business already being done on Gold Rooster Plays, Mr. Berst is exerting every effort to make them even better, and in this he has the hearty co-operation of Louis J. Gasnier, president of the Astra; Edwin Thanhouser, president of the Thanhouser Film Corporation; H. M. Horkheimer, president of Balboa, and W. E. Shallenberger, president of the Arrow, these four companies making the Gold Rooster Features.

In forthcoming Astra productions will be seen, among others, William Courtney, Mary Nash, Mollie King, Montagu Love Cooper Cliffe, and Lumsden Hare. Every theatergoer will appreciate the value of these names.

In Thanhouser productions, in addition to Gladys Hulette and Florence La Badie, will appear Charlotte Walker, Jeanne Eagels, Frederick Warde, and Victor Serrano, stars of Broadway reputation. Baby Marie Osborne, now known as "Little Mary Sunshine," the phenomenally successful baby star, will be presented by Balboa in a number of super-excellent features.

On Nov. 26 will be released "Arms and the Woman," starring Mary Nash, a picture produced by George Fitzmaurice, admittedly one of the greatest directors in the business.

On Dec. 3 Florence La Badie will be presented in "Divorce and the Daughter," a play by Agnes Johnston, author of the very successful "The Shine Girl" and "Prudence the Pirate."

On Dec. 10 will be released an A. H. Woods play adapted for the screen, "The Challenge," directed by Donald Mackenzie, and featuring Charles Gotthold, Montagu Love, and Helen Chadwick.

On Dec. 17 Frederick Warde, the famous Shakesperian actor, will be seen in "King Lear."

On Dec. 31 Little Mary Sunshine will be seen again, this time in "Joy and the Dragon."

On Jan. 7 Thanhouser will present "A Modern Monte Cristo," with Vincent Serrano, the well-known star, in the lead.

On Jan. 14 comes "Kick In," the famous A. H. Woods stage success which played to phenomenal business. George Fitzmaurice produced the picture for Astra, and in it is starred William Courtney, who is supported by a stellar cast including Mollie King and Suzanne Willa.

On the 21st and 28th of the month will follow in the order named Valkyrien in "The Image Maker of Thebes" and Baby Sunshine in another picture yet to be named.

With these and other productions now under way, Pathe feels that exhibitors may well look forward to a series of Gold Rooster plays that will rank second to none on the market.

PURCHASE FIVE PLAYS FOR SCREEN

Notable Stage Successes to Be Filmed by Famous Players—Lasky Corporation

In addition to the great number of features purchased by the Famous Players-Lasky Corporation, the rights to five stage successes have just been acquired by the organization, written by such well-known writers as Augustus Thomas, A. E. W. Mason, Gene Stratton Porter, Frederic Arnold Kummer, Harvey O'Higgins, and Harriet Ford.

The new acquisitions comprise "Freckles," which was adapted for the stage by Nell Twomey from the tremendously successful book of the same name by Gene Stratton Porter and was declared at the time of its presentation at the Grand Opera House in 1912 to have been distinctly a play of action.

"The Dummy," which will be remembered by thousands as one of the great Broadway successes of two seasons ago when it created a positive sensation. It is the joint work of Harvey O'Higgins and Harriet Ford, two of the most successful collaborators among contemporary playwrights. "The Dummy" ranked among the big successful thrillers, but at the same time it was received by many a laugh. As it is also a drama of quick action and changing scenes, it is believed to be excellent material on which to base a photoplay production.

A. E. W. Mason's play, "The Witness for the Defense," in which Ethel Barrymore starred at the Empire Theater in New York in 1911, was first produced in London in February of the same year and made such a distinct hit that it was brought over to this country within the year.

"Mrs. Leffingwell's Boots," by Augustus Thomas, is the fourth play to be added to the list. It was a distinct success when first produced in 1905 and has been presented most successfully on many occasions since that time.

Frederic Arnold Kumner, author of many successful photoplays, is the writer of "The Painted Woman," which was produced at the Playhouse in 1913. The action of the play transpires in semi-tropical settings, a fact which again places the camera at an advantage over the stage, as the production will be actually filmed in the South.

The purchasing of the photoplay rights to these five plays, coming so closely after the termination of the $100,000 offer by the Famous Players Film Company, indicates the fact that the producers are fully determined to leave no stone unturned in order to obtain as large a quantity as possible of the highest type of motion picture material.

SCOTCH STORY FOR MARY PICKFORD

"The Pride of the Clan," Chosen as Second Vehicle for Star, to Be Released by Artcraft

Under the direction of Maurice Tourneur, an elaborate feature with a Scotch setting is being made by Mary Pickford for her second picture to be released by the Artcraft Pictures Corporation. Her first feature, "Less Than the Dust," has proven a great success and it is believed "The Pride of the Clan" will run it a close race for supremacy.

It will be released through Artcraft, according to announcement by Al Lichtman, general manager, in a few weeks.

In her long and brilliant career on the screen Miss Pickford has portrayed characters of a number of different nationalities. In "Less Than the Dust," which throughout the United States has created exceptional attention, little Mary appears as a child of India. It's a long way from the banks of the Ganges to the wind-blown fields of Scotch heather, but it is a trip that Miss Pickford has taken in the interval between "Less Than the Dust" and "The Pride of the Clan."

"The Pride of the Clan" gives Miss Pickford another national role added to the several she already has created.

Walter E. Green, president of Artcraft Pictures Corporation, distributors of Mary Pickford productions, in commenting on "The Pride of the Clan," said:

"Since Miss Pickford in 'Less Than the Dust' created a distinctly national characterization, she has received hundreds of letters requesting her to give the characterizations of young women of other lands. Here's a field unlimited in scope and possibilities and particularly favora, we believe, Miss Pickford's extraordinary abilities and powers, as she more than any other American star of the screen represents a universal type.

"Not until the real history of the motion picture, its great growth and virility are written, will it be possible for the present generation to accurately estimate what part in the early growth of pictures Miss Pickford has played. Her art has gone into foreign countries and has won devotees to the screen who otherwise would have been reluctant patrons. I do not think it is paying too high a compliment to Miss Pickford to say that she, more than any other person of the day and age, has contributed to the great popularity of motion pictures.

"According to all indications 'The Pride of the Clan' will surpass anything Miss Pickford has done in the past. Throughout the United States there are hundreds of thousands of persons, not being devotees of the theater, who would never miss an opportunity to see a Scotch characterization on the screen."

NEW FEATURE WITH JANE GREY AS STAR

"When My Ship Comes In" to Be an International Golden Eagle Production

Jane Grey has been engaged by International to appear in the stellar role of "When My Ship Comes In," to be released as a Golden Eagle feature. Miss Grey made a hit in the International picture, "The Flower of Faith," which prompted the company to again feature her.

The latest of the Golden Eagle features is from the novel of the same name by Gouverneur Morris, which achieved such prominence when it appeared as a serial recently in *Hearst's Magazine*.

The photoplay is being made by the A. H. Jacobs Photoplays, Inc., Mr. Jacobs having also made "The Flower of Faith."

In "When My Ship Comes In," Miss Grey will assume the character of Silver Sands, which has much in common with that of Ruth Judson, the lovable and faithful heroine so successfully impersonated by Miss Grey in "The Flower of Faith."

Miss Grey is particularly charming in these simple, girlish, ingenue parts. She has had a remarkable career as a screen actress, her greatest previous successes having been as star in "The Little Gray Lady," "Let Katy Do It," "Waifs," "Man and His Angel," and "The Test." Prior to becoming a screen actress, Miss Grey was one of the best known leading women on the legitimate stage. Her work in "The Concert," "Is Matrimony a Failure?" "The Conspiracy," "Newly Married," "Cordelia Blossom," "Kick In," and her latest success as Miranda in the Century Theater production of "The Tempest," is well remembered.

The International has selected an all-star cast to support Miss Grey in this charming story of Gouverneur Morris. Among the number are William J. Kelly, the popular leading man who is known from the Atlantic to the Pacific as the creator of a large number of roles; Nigel Barrie, long prominent as a legitimate actor, and for his work on the screen, particularly in several of the recent episodes of the International's photoplay series, "Beatrice Fairfax"; Eleanor Blevins, a talentd young California legitimate and screen actress, who has a large series of successes to her credit on the Pacific Coast; Walter P. Richardson, Edith Campbell Walker, Ruth Chester, Morgan Jones, and Robert E. Lee Hill.

VIVIAN MARTIN,
Oliver Morosco Photoplay Co.

ROSE TAPLEY TO GIVE TALKS

Vitagraph's "Big Sister" of the Studios Will Address Clubs, Exhibitors, and Others

Hundreds of letters have been received by Rose E. Tapley, well beloved "big sister" of the Vitagraph studios, from exhibitors, club women, church dignataries, civic bodies and others beseeching her to address them upon the subject of Motion Pictures.

Recently Miss Tapley submitted this evidence to President Albert E. Smith, who immediately saw the possibilites for good in permitting her to undertake such a tour. He was doubtful at the time whether she could be spared from her work at the studio for the undertaking, but has now ordered the taking of a Blue Ribbon Feature in which she will be starred, deferred, so that she is free to get away for a limited period of time. The Vitagraph V. L. S. E. branch offices will handle all requests for Miss Tapley's appearances.

To further the interest in her talks and to bring the Vitagraph Company more intimately before photoplay patrons throughout the country, Miss Tapley will take with her a one-reel picture entitled "From Script to Screen," showing the development of a photoplay from the acceptance of the manuscript to its final exhibition in the theater.

This picture is being produced from a most interesting scenario, which takes the speciator through every phase of photoplay making and gives him a most comprehensive view of all the activities of the Vitagraph V. L. S. E.

The picture will introduce in logical sequence President Albert E. Smith, Commodore J. Stuart Blackton, General Manager Walter W. Irwin and others prominent in the Vitagraph Family, showing them in the performance of various activities of interest to the exhibitors and the public.

It will also give a score of "behind-the-scenes" views of Vitagraph favorites at work and at play, including such well-known figures as Anita Stewart, Antonio Moreno, Edith Storey, Earle Williams, Lillian Walker, Alice Joyce, Peggy Hyland, Harry Morey, E. H. Sothern, etc., etc.

Other prominent figures in the photoplay world with whom Vitagraph-V. L. S. E. comes in contact will also be depicted, such as Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, who is shown booking films in the New York Exchange.

In addition, the picture will include flashes of some of the most stirring scenes from Vitagraph's best-known successes.

It is proposed that this film shall be shown in conjunction with Miss Tapley's talks, particularly before women's organizations and other associations.

Arrangements have also been effected whereby Miss Tapley will write a weekly report of her experiences and observations, which will be offered to exhibitors through their trade papers.

FANNIE WARD IN LASKY PICTURE, "THE YEAR OF THE LOCUST."

ALICE BRADY AS RUSSIAN DANCER

World Film Star Will Have a New and Original Role in Next Production

The next Alice Brady picture from the World will give her the opportunity to appear as a Russian dancer.

Some of the events occur behind the scenes where great ballets are being rehearsed and produced, and in order to insure complete realism Director-General William A. Brady has engaged Alexis Kosloff to direct these episodes and also appear in them. This will not be a matter of any considerable difficulty to Mr. Kosloff, inasmuch as he will have for his working staff the entire trope of real Russian dancers, with which he has long been identified.

This is one of the most important special engagements ever made in the motion picture business for the purpose of perfecting a small number of incidents. Engaging a great Russian ballet for a single performance in a theater or opera house is regarded as a rather costly matter, but Mr. Brady's pursuit of realistic effects for World pictures is not to be halted by figures.

Alice Brady in "Bought and Paid For" is still very much of a furore in the principal motion picture theaters, and she is in great demand as an "added attraction" personally. Miss Brady has already appeared in conjunction with this picture at several of the Loew theaters in New York and at the Park Theater, Boston, and has promised to attend the showing of "Bought and Paid For" at two theaters in Brooklyn Dec. 1.

The World Film Corporation's play made from the spoken drama, "The New South," has been renamed "Broken Chains." Ethel Clayton and Carlyle Blackwell are the stars in this elaborate production, which is to be released early in December.

RECEIVE HUNDRED THOUSAND IDEAS

Mutual Official Says Many Suggestions to "Diamond" Sequel were Submitted

According to Dennis J. Sullivan, assistant general manager of Mutual Film Corporation, one hundred thousand persons, many of whom were leading American writers, submitted ideas for a sequel to the chapter play of last year, "The Diamond From the Sky," which won a prize of $10,000.

The sequel, which is to be released in four chapters of two reels each, will go out to the public on and after Nov. 27. But the 100,000 contestants for the prize, and the hundreds of thousands of people who have been besieging the office of the American Film Company, Ind., producers, with inquiries will have to wait until Dec. 17 and 18 to find out who the winner of the prize is. Not until the release of the fourth and last chapter will the prize winner be made known. The name of the picture will appear in the newspaper versions of the sequel, syndicated by the Chicago *Tribune* and used in 800 leading newspapers on Dec. 17, Sunday, and on the screen the following day.

According to the statistics in Mr. Sullivan's office, "The Diamond From the Sky" was released in 5,260 theaters last year. A number of the houses that showed its thirty chapters have been closed since its completion, but the new theaters which are booking the sequel will make the number equal, or even greater, than the list which displayed "The Diamond From the Sky."

UNIQUE STORY IN "RIGHT DIRECTION"

Vivian Martin Feature from Pallas Completed and Will Be Released by Paramount December 21

A unique story is the basis of "The Right Direction," which stars Vivian Martin, and which has been completed by Pallas, for release on Paramount Program Dec. 21. It tells of the adventure of a New York waif who sets out to "motor" to California with a baby carriage. Miss Martin plays this role.

The supporting cast is an exceptionally strong one, which includes the ever-popular Herbert Standing, Colin Chase, Alfred Hollingsworth, and Billy Mason.

When Polly Eccles, the little girl who is impersonated by Miss Martin, finally reaches California—she does not have to push the baby carriage all the way—she finds employment in a mine. For the scenes which transpire at this mine, Director E. Mason Hopper took the entire company to one of the largest gold mines in the State of California, which is situated in Grass Valley, east of Sacramento.

ANN MURDOCK IN "ENVY."
First Picture of McClure Series, to Be Distributed by Superpictures, Inc.

BOARD TO JUDGE SCENARIOS

One more advance marks the new treatment of film production at the Greater Vitagraph headquarters. Hereafter all scenarios considered for acceptance will be disposed of by a board comprising the scenario department personnel. Material to pass this board will have to undergo the most rigid scrutiny and pass every ordeal. This in behalf of the highest type of photoplay production that the American public can be afforded.

The Scenario Board, as it is called, is headed by Col. Jasper Ewing Brady, chief of the scenario department, and the following six scenario experts: Garfield Thompson, A. Van Buren Powell, Edward Montagne, Eugene Mullin, Tom Bret and Graham Baker. This board meets daily at 3 p. m. with Commordore J. Stuart Blackton, Vitagraph's authority on production.

PARALLEL TO "WAR BRIDES"

Women's votes, for the first time in the world's history, have recently decided an important war issue in a country that is one of the self-governing units of a great empire.

In the nation-wide balloting in Australia the voters turned in a heavy majority against conscription. The women of New South Wales and Queensland rolled up the heavy negative vote.

By a coincidence Herbert Brenon's first tremendous Selznick picture of Nazimova in "War Brides," now playing an unlimited engagement at the Broadway Theater, has as its very basis the demand of women for equal voting rights in national government, whereby they can approve or veto the plunging of their country into war.

"War Brides" has undergone immense expansion since it was first seen by the American public as a vaudeville playlet. Herbert Brenon's film makes "War Brides" not merely the story of a woman who defied a monarch and his empire in the name of motherhood, but an accurate and large picture of the domestic and economic effects of warfare upon the women, children, and unfit civilians at home.

One of the playlet's biggest lines will stick forever in the memory. "Unless we women have the right to say whether there shall or shall not be war we will give you no more children!"

Herbert Brenon pays this tribute to Marion Craig Wentworth, author of "War Brides."

"I feel very certain that only a woman with her finer sympathies could have written 'War Brides.' Mrs. Wentworth has done a superb thing, and this picture, with the wonderful Nazimova, places the author of 'War Brides' at the very top among writers for the screen."

AT THE RIALTO

The final installment of the British Admirality motion pictures showing Sir John Jellicoe's grand fleet in action on the North Sea is the spectacular feature of this week's bill at The Rialto.

"The Sin Ye Do," with Frank Keenan starred and Howard Hickman and Margery Wilson in the supporting cast, is the dramatic feature of the bill. The story, by John Lynch, is one of singular power.

ROBERT WARWICK.

Robert Warwick, the latest of the Selznick-Pictures stars, began work last week on the first of his productions under the new management, an adaptation of "The Argyle Case," the play by Harvey J. O'Higgins and Harriet Ford, in which Robert Hilliard starred so successfully in New York and throughout the country a few seasons ago.

Ralph W. Ince, who recently severed his connection with the Vitagraph Company to become an independent producing director, has been specially engaged by Lewis J. Selznick and Harry Rapf to direct the production of Mr. Warwick's first Selznick-Pictures. The company of players supporting Mr. Warwick will include a number of screen favorites, and work on the production is already under way at the Biograph studio, which was recently taken over by Mr. Selznick to make room for his new producing organizations.

CONSTANCE TALMADGE.
Triangle-Fine Arts.

"THE CHEAT" TO BECOME AN OPERA IT IS ANNOUNCED

Rights to Lasky Production Disposed of by Hector Turnbull for Unusual Purpose

Probably it is the first time in the history of the films that an original photo-drama has been selected to form the basis for an opera, but such is the fate of "The Cheat," which Hector Turnbull wrote and which was produced by the Lasky Company, with Fannie Ward in the stellar role. It was a Paramount release last December and was a distinct sensation.

So great was the success of the photoplay in Paris that it attracted the attention of Camille Erlanger, the well-known composer, with whose name is associated such successful operas as "Aphrodite," "Le Juif Polonais," and "La Sorciere," which has played one hundred times at the celebrated Theatre de l'opera Comique, one of the greatest theaters in Europe.

After a careful study of the photoplay, Erlanger wrote Mr. Turnbull suggesting that the picture was ideally suited for adaptation as an opera and making the author a handsome offer for the operatic rights of the story. Negotiations which have been pending from that time have just been completed and the work of preparing the production for operatic presentation is now under way.

It is as yet undecided whether the premiere will be staged in New York or in Paris, but the operatic adaptation is to be named "La Forfaiture."

GAUMOUNT "TOURS"

"Tours Around the World," from the Gaumont laboratories, is a single-reel showing pictures from all the world, except the United States. Pictures of places under the American flag on this continent are shown in Gaumont's "See America First."

C. AUBREY SMITH is in London again. The last time he barely arrived in time to assume the principal role in "The Witching Hour." This time he left no address.

Intimate facts, personalities of the players, directors, photographers and others, many handsome illustrations and other features will render the account of Mabel Condon of her visit to the Metro-Yorke studios, at Los Angeles, Cal., in the December 2 issue of THE MIRROR, unusually interesting.

SHERMAN MAY HANDLE SELIG'S "GARDEN OF ALLAH"

Rumored He Has Purchased Production—Gives Views on Industry

It is rumored that Harry A. Sherman, president of Sherman-Elliott, Inc., has purchased Selig's new production, "The Garden of Allah." Mr. Sherman has just returned from Chicago and Minneapolis, whence the rumor enamates.

Mr. Sherman answered the query about "The Garden of Allah" by making one of the rare serious inquiries into the motion picture business. Mr. Sherman is a trained investigator of the motion picture industry. He got his experience in the investment of over $1,000,000 in the purchase of feature films in the past few years.

Mr. Sherman says: "The practical use of the film in various propaganda in educational and news reporting, and in the genuinely artistic drama is in its infancy. I honestly think that I am on the right track. I know I have the real artistic drama in 'The Crisis' and will possibly have something new to announce in the next few days about Sherman-Elliott in the producing end."

NEW ESSANAY STOCK COMPANY IS FORMED

Twelve Members of Organization Will Take Principal Roles

A new stock company has just been formed by George K. Spoor, president of Essanay, the members of which will play together continuously in a series of features planned by the company.

There will be twelve members to this stock company, all chosen from among Essanay's best players to take the principal roles. Other players will be selected from Essanay's corp of actors to take minor parts whenever needed.

It is Mr. Spoor's idea to form a definite company whose members are familiar with each others' work so that they will play more harmoniously together and form a more perfect and unified organization. Marguerite Clayton and Edward Arnold have been chosen to play the two leading parts in the series.

This plan will also give the exhibitor not only a definite idea of the subject being produced but an opportunity to rely regularly on announcing certain players who will become known to the public as playing together. It is Mr. Spoor's aim to make these players, already well known individually, familiar to the public as an all-star stock company.

The first of the series in which the stock company will appear is a set of twelve stories bearing on the subject, "Is Marriage Sacred?" These twelve stories are in no way connected except that they bear on this main topic. Each play will have its own title and be entirely distinct.

This first series has been written by Charles Mortimer Peck and is being directed by E. H. Calvert.

This series is being announced as short features and will carry an approximate screen time of thirty-three minutes each. They will be released each Saturday, beginning Dec. 16, through the General Film Service. The first release is "The Burning Band," the second on Dec. 23 is "Dancing With Folly," the third on Dec. 30 is "Wife in Sunshine," the fourth on Jan. 6 is "The Sinful Marriage," the fifth on Jan. 13 is "When the Man Speaks."

KLEINE RESIGNS OFFICE

B. B. Hampton to Serve as President of General Film Ad. Interim

The following statement was given out by Benjamin B. Hampton last week:

"At the meeting of the board of directors of the General Film Company, Inc., on Monday, George Kleine requested that his resignation as president be acted upon. Mr. Kleine's many important interests demand the time and thought he has been generously devoting to General Film matters, and for some weeks he has been urging his General Film associates to release him from the presidency. Monday the directors reluctantly acceded to his wishes.

"Since the stockholders honored me by electing me a member of the board of directors several weeks ago, I have taken part in various conferences looking to new plans in the affairs of the company. When it became necessary Monday to choose some one to fill Mr. Kleine's place until the annual election in January, and the directors offered me the position ad interim I welcomed the opportunity to assist in working out the new plans. I am confident that the officers, directors, and stockholders will work together so effectively that when a new administration is chosen in January it will find the old General prepared for the biggest year in its whole history.

"Mr. Kleine has consented to serve on the executive committee, so that during my tenure of office I will have the constant and active counsel of himself and Mr. Marion, of the Kalem Company."

Pach Bros., N. Y.
JUNE ELVIDGE,
A Popular Star in Productions of the World Company.

PRIVATE YACHT LOANED

In "The Men She Married," which is the latest World Film drama, a series of very effective episodes occur on board a steam yacht. For this purpose Peter W. Rouss, millionaire merchant, loaned his floating palace, Winchester, said to be the fastest vessel in existence, and further, he lavishly entertained the members of the all-star cast while they were his guests. In the party were Gail Kane, Arthur Ashley, Montagu Love and Muriel Ostriche.

REAL "FLYING TORPEDO" IN COURT

Oddly Enough, Canadian Trial Involves Invention Similar to That Used in Triangle Film

Proving that prophecy is not alone the peculiar function of the imaginative novelist, the Supreme Criminal Court at Edmonton, Alberta, Canada, is considering a case which involves an invention similar to that used in the Triangle feature, released some time ago and starring John Emerson, called "The Flying Torpedo." The device is in the form of a torpedo, which may be guided through the air by radio waves.

According to the official reports on the current Canadian situation, John Jacob Bleiler, resident of Canada for some fourteen years, stands charged before the Supreme Criminal Court on four charges of nearly equal seriousness. He will answer to charge of attempting to commit treason, conspiracy to commit treason, inciting the inventor of the aerial torpedo to commit treason, and trading with the enemy.

"The case hinges upon Edgar Hadenstrom's invention of an aeroplane control," says the Edmonton *Journal*, "by means of which a torpedo may be sent a distance of 300 miles, dropping bombs on predetermined points, before returning to its base. The device is intended for use during war times, and it is alleged that the accused tried to influence the inventor to turn his aeroplane control over to the German Government."

While the alleged negotiations were supposed to be going on at just about the time the Triangle picture was being prepared, it is quite certain that the authors, Robert M. Baker and John M. Emerson, knew nothing about the real invention.

Probably the strangest coincidence of all is that "The Flying Torpedo," the Triangle-Fine Arts play, just chanced to be the week's bill at the Empress Theater, Edmonton, during the first week of the Bleiler-Hedenstrom trial.

SEQUEL TO "DIAMOND" COMPANY.
Mutual Group Showing, Left to Right: Sid Algiers, Assistant Director; Abe Nolan, Property Man; William Russel, Orral Humphreys, Charlotte Burton, Mollie Shafer, Rhea Mitchell, William Tedmarsh, Clifford Collis, Thomas Chatterton, Edw. Sloman, Director.

WHARTON ON VACATION

Theodore Wharton, of Wharton, Inc., who has been personally directing the International's photoplay, "Beatrice Fairfax," left recently for California and Honolulu on the first vacation he has taken in eleven years. He was accompanied by Mrs. Wharton.

Before sailing for the islands in the mid-Pacific, Mr. Wharton stopped at Los Angeles, where his brother, Leo Wharton, is in charge of the company making the films for the International's new preparedness serial, "Patria," in which Mrs. Vernon Castle is starred.

Mr. Wharton expects to be gone about two months.

DAWLEY WILL DIRECT NEW MARGUERITE CLARK FILM

Winthrop Ames, Producer of "Snow White," to Assist in the Screen Version

J. Searle Dawley will direct Marguerite Clark in the screen version of "Snow White," which will be produced by Famous Players for release Christmas Day by Paramount. He directed many of her previous successes.

In addition to the beauty and acknowledged talent of Miss Clark and the proven directorial genius of Mr. Dawley, to indicate complete success for this production, there is the fact that Winthrop Ames, under whose personal direction Miss Clark created a sensation for two years in the stage version of the Grimm Brothers' celebrated fairy tale at the Little Theater, has placed himself at the disposal of the Famous Players at any time that they may desire to consult with him concerning the adaptation.

When he was preparing the stage production of "Snow White," Mr. Ames made exhaustive studies of the story and of the various illustrations of the several editions of the tale from which sketches of the costumes and of the required settings were made. The knowledge thus gained has been proffered to the producers, and the sketches of the scenes, some of which were never used on the stage because the prescribed length of the performance rendered it necessary to eliminate them, have also passed into the hands of Mr. Dawley and will be used as models for the construction of some of the interior settings for the motion picture adaptation.

Messrs Dawley and Ames have already held several consultations on the production, and the latter has expressed himself as being amazed by the things that the motion picture producer can do, despite the fact that they are prohibited by the limitations of the stage.

ARTCRAFT IS AFTER BEST DIRECTORS OBTAINABLE

Walter E. Greene, President of Company, Outlines Novel Policy

Artcraft Pictures Corporation, it is just learned, is ready to negotiate for the services of the best directors in the industry for its production organizations.

In accordance with Artcraft's progressive departures from the conventional in its endeavor to improve conditions which in turn will tend to improve the general quality of the present photoplay standard, an interview with Walter E. Greene, president of the concern, discloses a novel policy that will greatly benefit its directors, as follows:

"Yes, the Artcraft Pictures Corporation is ready to negotiate with the very best directors in the industry. Of course, we can only consider the master-directors in the business, and will afford them the greatest opportunity to present their very best efforts.

"The directing end of the Artcraft Pictures will be given particular attention, and the Mary Pickford company, the George M. Cohan company, and other producing units of this organization to be announced in the near future, will proceed along lines that present progressive departures from present studio rules and regulations. In fact, as far as the director is concerned, these 'rules and regulations' are just what the Artcraft producers will avoid.

"When we announce that our subjects are produced by the director we mean just that. The Mary Pickford company, for instance, does not hand its director a script at the eleventh hour, while he is still working on the last subject, stipulate a time when the new production is to be finished, or handicap him with other limitations as evidenced in the average studio. Our producer is given the story four weeks in advance of the date on which the actual production will commence. He is given more than sufficient time to fully study his forthcoming subject, and to lay his plans. His creative capabilities are given wide play and he is allowed ample time to figure out and test the practicability of his ideas. It is felt that through this system many great producers will develop. Not only will this benefit the industry in general, but it will more than repay the producers of Artcraft Pictures for their liberal policy in this direction which at this time might not perhaps appear strictly 'business-like.'"

Unit. N. Y.

GRACE DE CARLTON,
One of Mutual Company's Charming Stars.

ANNOUNCE FOUR ART DRAMA'S FILMS

Sherrill Gets Rights to Two Big Features—First Release on December 14

Screen rights to "The Rainbow" and "Once to Every Man," the first a play by A. E. Thomas, which scored a big success, and the latter one of the best sellers in the fiction line of a year ago, have been secured by William L. Sherrill for production and release on Art Dramas program.

"The Rainbow" was first produced as a Broadway attraction at the Liberty Theater, in March of 1912, with Henry Miller and Ruth Chatterton in the leading roles.

"Once to Every Man" first appeared serially in the *Metropolitan Magazine*, where an installment of it appeared every month for a year. It was then published in book form, and was so successful that it ran through four editions within the first six months after its issue. It was written by Larry Evans, who is also the author of "Then I'll Come Back to You," which was screened so successfully by the Frohman Amusement Corporation, with Jack Sherrill and Alice Brady in the leading parts.

Speaking of his acquisitions, Mr. Sherrill said: "The Rainbow" and "Once to Every Man" are good examples of the type of stories we shall produce for the Art Dramas program. They are the kind of stories we meant when we announced in our advertisements that we would screen "strong, dramatic stories, founded on well known plays and novels, and only the best original scenarios obtainable."

The first picture that will be released by the Art Dramas will be a production from the studios of the Van Dyke Feature Production Company. The feature will be called "The Lash of Destiny," and was written and directed by George Terwilliger. Gertrude McCoy has the leading role. Release date December 14.

Under the U. S. Amusement Corporation brand during the Christmas holidays "Whose Taketh a Wife," from a novel by Lester Putnam, starring Jean Sothern and directed by Frank Crane, will be released.

Following these will be presented "The Rainbow," mentioned above, with Dorothy Bernard and Jack Sherrill in the leading roles. This is to be produced by William L. Sherrill Corporation.

The Erbograph will contribue the fourth release to the Art Dramas program, a picturization of "The Swinging Gates," a novel of mystery and thrill. The book appeared serially several years ago in a magazine, and proved to be very popular. It is said to lend itself very well to picturization.

MRS. VERNON CASTLE,
Who Will Star in International Serial, "Patria."

TRIANGLES FOR DECEMBER 9

Two Features with Popular Stars Announced from Kay-Bee and Fine Arts

The feature releases of Triangle for the week of Dec. 9 will have as stars Bessie Barriscale, Mae Marsh and Robert Harron. Bessie Barriscale appears in a Kay-Bee production of life among the remote districts of the Southern mountains, entitled "Bawbs o' Blue Ridge," written for her by Monte M. Katterjohn and directed by Charles Miller. Mae Marsh and Robert Harron are co-starred in a Fine-Arts play named "The Wharf Rat," written by Anita Loos and directed by Chester Whitney.

As "Bawbs o' Blue Ridge" Bessie Barriscale takes the part of a harum-scarum young dryad of the Virginia mountains.

"The Wharf Rat" tells the story of Polly, an orphan who has been left in the custody of her stepmother by her father's will.

SELIG ISSUES POSTERS

In connection with "The Brand of Cain," a Selig feature, with Kathlyn Williams and the entire "Ne'er-Do-Well" cast, to be released in regular service of the General Film Company on Monday, Dec. 4, the Selig Company has issued beautiful one-sheet posters. The posters are of Kathlyn Williams printed in five colors on heavy plate paper. The one-sheet is suitable for framing, and will add class to the interior of any theater. No extra charge will be made to exhibitors for the one-sheets.

PARAMOUNT EXCHANGE MANAGERS HOLD MEETING

Guests of Adolph Zukor Discuss Aids to the Exhibitor at Session

Assembled at Paramount's office, 485 Fifth Avenue, last week, the general managers, publicity and advertising directors of all the Eastern Pennsylvania exchanges, together with the executive departmental heads of Paramount Pictures Corporation, the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company, and Pallas Pictures, held an important meeting, at which was discussed methods and means of extending the service rendered by Paramount and the producing companies making Paramount Pictures, to their exhibitors. The visiting managers were the guests of Adolph Zukor, president of the Famous Players-Lasky Corporation.

The meeing was confined principally to the discussion and the making of definite plans for the future extension of a larger, better and more elaborate lobby display in all Paramount theaters, and the interchange of opinions and ideas regarding the kind, form and manner of producing and distributing new accessories, lithographs, photographic stills, music, announcement films, publicity, cuts, mats, and other materials. A number of definite ideas were accepted and will be put into immediate effect by the producing companies and Paramount.

Those who attended the conference were Adolph Zukor, president of the Famous Players-Lasky Corporation; Hiram Abrams, president of the Paramount Pictures Corporation; Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company; Arthur Friend, treasurer of the Famous Players-Lasky Corporation; Kenneth Hodkinson, general manager of Paramount Pictures Corporation; Benjamin P. Schulberg, director of publicity of Famous Players-Lasky Corporation; John Flinn, publicity director of the Lasky Feature Play Company; Carl H. Pierce, special representative of the four producing companies and Paramount Pictures Corporation; Gabriel L. Hess, general counsel of Paramount Pictures Corporation; D. Leo Dennison, special representative for James Steele, treasurer of Paramount, in the Pittsburgh, Chicago, Detroit, and Cincinnati exchanges; Harry Asher, manager of the Famous Players Film Company, of New England; Whitman Bennett, business-manager of the Famous Players-Lasky Corporation; William E. Smith, president of the Famous Players Exchange, of Philadelphia; William O'Haran Hurst, editor of the Paramount Pictographs; Charles C. Burr, advertising manager of Paramount; W. F. Seymour, manager of the New York office of the Famous Players Exchange, of Philadelphia; O. F. Bower, manager of the Famous Players Exchange, of Philadelphia.

Harry I. Day, editor of *Picture Progress* and *Paramount Progress*; Oscar Morgan, director of advertising and publicity of the Famous Players Exchange, of Philadelphia; Frank Gilman, publicity director of the New York office of the Famous Players Exchange, of Philadelphia; George Mann, manager of the Famous Players Exchange, of Washington, D. C.; Charles E. Moyer, director of publicity of Paramount Pictures Corporation; Julian M. Solomon, Jr., office manager of the Famous Players-Lasky Corporation; J. Albert Thorn, purchasing agent of Paramount; Eugene J. Zukor, of the Famous Players-Lasky Corporation; S. J. Stoughton, manager of the William L. Sherry Feature Film Company, of New York; George K. Robinson, director of publicity and advertising of the Famous Players Film Company, of New England; Vincent Trotta, artist for Paramount, and William Walker Hines, of the sales promotion department of Paramount.

WILLIAM W. HODKINSON,
President of New Distributing Company, Superpictures, Inc.

PARAMOUNT COMEDIES

Victor Moore to be Starred in Series which Starts December 4

Paramount Pictures Corporation, by completing contracts recently, will release exclusively in connection with other "little" features" the productions of the Klever Pictures, Inc., known as "Klever Komedies," in which Victor Moore is to star. These comedies will be released bi-weekly, alternating with the single-reel Black Diamond comedies, which have been distributed by Paramount during the past two months.

Victor Moore, who has had a particularly enviable career both on the stage and the screen, has been keenly interested in single-reel comedies for the past two years. When he obtained his release a few months ago from the Lasky Feature Play Company, in whose productions he has appeared for Paramount, he immediately set out to organize a company to produce single-reel comedies, and his affiliations were naturally with those concerns who were then negotiating to release through Paramount.

The first release, "The Best Man," will be given to the public on Dec. 4, and will be followed every two weeks by a new subject. Mr. Moore has surrounded himself with an excellent cast of legitimate comedy players and will be assisted in the direction of these comedies by Harry Jackson.

"HER NEW YORK" FOLLOWS "LEAR"

Gladys Hulette's Pathe feature, "The Shine Girl" and "Prudence the Pirate," have met with such unqualified praise that exhibitors are clamoring for more of the same. Miss Hulette's next release will be "Her New York," a play by Agnes C. Johnston, author of Miss Hulett's other Gold Rooster plays.

"Her New York" probably will be the next Pathe release after Frederick Warde in "King Lear." Supporting Miss Hulette in "Her New York" are Riley Chamberlin, Carey Hastings, William Parks, Jr., Robert Vaughn, and Ethyle Cooke.

ACCEDES TO REQUEST

The Anti-Cruelty Society, of Chicago, has written to William A. Brady, director general of the World Film Corporation, asking him not to issue any motion picture showing animals undergoing cruel treatment, on the ground that such exhibitions have a demoralising effect upon the public. Mr. Brady very readily assented to the request, which met with his entire approval.

If you are at all interested in motion picture activities you will find much worth while in the story of Mabel Condon's visit to the Yorke-Metro studios at Los Angeles, Cal., which will appear in the December 2 issue of THE MIRROR. It will be illustrated with reproductions from photographs specially taken.

FEATURE FILMS OF THE WEEK IN REVIEW

"THE MEN SHE MARRIED"

A Five-Part Drama Adapted From the Short Story by Harold Vickers. Produced by Peerless. Released by World. An All-Star Cast Featuring Gail Kane.

Beatrice Raymond ..... Gail Kane
Ralph Semple ..... Arthur Ashley
Jerry Trainer ..... Montagu Love
Edith Trainer ..... Muriel Ostriche

In spite of its somewhat ambiguous title, "The Men She Married," is not a comedy laid in Utah, but a serious drama of marital woes which end blissfully. For the unfortunate heroine, Beatrice Raymond, life is simply one unhappy marriage after another, until her luck turns through an act of self-sacrifice on her part. She is first tricked into a mock marriage by a villain who, immediately after the ceremony, escapes with her money and jewels to South America, where he sends her a fake telegram announcing his death. Believing herself free, Beatrice marries Jerry Trainer, but their wedded bliss is interrupted by the appearance of her first husband in quest of blackmail. Incidentally, he tries his evil methods upon Trainer's young daughter, Edith, but, on the night of the elopement, he is foiled by Beatrice, who lures him into a love affair with her which causes him to forget his train and appointment with Edith. The real husband breaks in on this scene and quite naturally fails to understand at first, but the arrival of the repentant Edith clears up the situation and Beatrice finally finds rest from her sorrows in her husband's arms.

Gail Kane, in the role of the long suffering wife, is most appealing, and resists the temptation to overact in the more tense scenes. Montagu Love shows his usual restraint and power as the unsuspecting husband—a role which suggests his excellent work in "The Great Pursuit." Arthur Ashley makes a suave and ingratiating villain, and Muriel Ostriche is a plump and kittenish ingenue. The staging is satisfactory on the whole, except for glimpses of South American scenery, which suggest *opera bouffe* rather than any place on the map. Whatever inconsistencies there may be in the plot will not annoy the lovers of marital melodrama, and it is this type of audience for which the play is obviously written.

The title is unfortunate. It suggests a Keystone comedy and implies that the men she married appeared *en masse* instead of one at a time. However, such minor defects are blotted out by the all-star cast and the advertising value in the names of Gail Kane and Montagu Love.

A. G. S.

"THE CHAPERON"

Five-Act Drama by Marion Fairfax. Produced by Essanay under direction of Arthur Berthelet. Released Nov. 20 by K. E. S. E.

Countess Van Tuyle, formerly Madge Hemingway ..... Edna Mayo
Jim Ogden ..... Eugene O'Brien
Count Van Tuyle ..... Sydney Ainsworth
Mrs. Hemingway ..... Frankie Raymond
Mr. Combs ..... John Cossar
Mrs. Combs ..... Marion Skinner

In many ways "The Chaperon" is not an unusual play. It deals with just ordinary, plain society people, who like to have a jolly, wholesome time. To the average theatergoer this very commonness of viewpoint, with only here and there a light touch of romance or vital action will make it interesting. Add, besides, the humorous complications that come about when four young sisters get engaged in the unavoidable absence of the comely chaperon on Hog Island.

Edna Mayo has a somewhat emotional role as the young American girl who makes an international marriage with a worthless French count and appears to have spoiled her life. She escapes from his control, and through the aid of her lover of the long-ago everything is restored to its original happy form.

Eugene O'Brien figures as the poor but worthy lover, Jim Ogden. He expresses well the emotions of the disappointed youth who finds that the girl of his choice has selected another in his place on account of the importunity of a mother and the considerations of social honor and rank. He does some amusing things on the island, where he aids Miss Mayo to endure the privations of shipwreck. Sydney Ainsworth has caught the spirit of the character of the count, who seeks to rehabilitate himself, regardless of pride or self-respect.

The director has kept the tone of the free and easy ways of society on a picnic in this play. His handling of the scenes where the young people figure is particularly successful. The interior of a lodge on the lake is effective. The photography is good.

C. M.

"THE BUGLER OF ALGIERS"

Five-Part Drama by Robert H. Davis and Perley Poore Sheehan. Scenario by E. J. Clawson. Produced by Bluebird Under Direction of Rupert Julian and Released by Bluebird Nov. 27.

Gabrielle ..... Elda Hall
Anatole Picard ..... Kingsley Benedict
Pierre Dupont ..... Rupert Julian

All the elements of success are found in such a picture as "The Bugler of Algiers." It is timely in that it deals with deeds of heroism and patriotic characters. Then there is a romantic interest in the attachment of two young peasants of France who are faithful to each other and to the flag of France. The desire of theatergoers to see something new is fulfilled in the glimpses of the quaint village and country life in France, the experiences of soldiers in the desert and a scene of how public affairs of importance are conducted in the Republic across the sea.

Excellent acting is the rule throughout the picture. Rupert Julian and Kingsley Benedict figure as the two inseparables and Ella Hall as the devoted sister. What heightens the interest is the introduction of the President of France surrounded by many of the lesser dignataries. The idea of democracy is displayed by the honor that the gathering showers upon the former soldier. All these scenes are well worked out and are very convincing.

Rupert Julian has shown himself to be a master hand at direction. He has preserved the spirit of the story and the atmosphere of the various places depicted in wonderful fashion. He manages to keep the interest up to a large extent, and in the end he works up to a pathetic but satisfying conclusion. His use of the Arabs and their fine steeds is magnificent. There are costumes and makeups of many kinds and all well made and adding to the interest of the story. The device of having the heroes go from early youth to extreme old age is clever and has a compelling interest. The use of parallel action is sparing and fulfills the needs of the drama. The cut-back at the end adds much to the effectiveness of the pictured climax. The photography has well fulfilled its part.

C. M.

E. H. SOTHERN AND EDITH STOREY EXCEL IN "AN ENEMY TO THE KING"

Old World Quality Infused Into Vitagraph Picture of Romantic Period in History

A Six-Part Drama by Robert N. Stephens. Featuring E. H. Sothern and Edith Storey. Produced by Vitagraph for Release by V. L. S. E. Nov. 27. Directed by Frederick Thomson.

Ernanton de Launay ..... E. H. Sothern
Julie de Varion ..... Edith Storey
Claude Le Chastre ..... John Robertson
Guillaume Montignac ..... Fred Lewis
Henri Le Vicomte de Bernuis ..... Brinsley Shaw
Blaise Tripault ..... Roland Buckston
Jeanette ..... Mildred Manning
Rougin ..... Pierre Colone
King Henry of Navarre ..... Charles Mugitt
King Henry III ..... Denton Vane
Henry, Duke of Guise ..... Adrizoun

Those constant theatergoers who take the stage seriously are inclined to regard the screen debuts of the greater legitimate stars with more or less nervousness because some of their favorites in their screen productions have been mere shadows of their magnetic selves. The most jealous admirer of Mr. Sothern, however, need have no doubts of his ability to transfer his rare and elusive art to the screen. His latest picture has carried out the promise shown in "The Chattel," and we find in "An Enemy to the King" the same Sothern who gave us all the charm of historical romance over the footlights. He invests the character of Ernanton, the dashing, fearless Huguenot, with an old world quality which could be gained only through a sympathetic understanding of other times and other manners.

The play itself is a romance of the days of Huguenot persecution, and presents one dramatic episode of that most dramatic period. It abounds in duels, drugged wine, black-hearted spies and fair ladies who must be rescued at all costs from profligate noblemen. The plot follows the adventures of Ernanton de Launay, a Huguenot outlaw, whom the Catholic authorities are determined to capture. Julie de Varion, a young gentlewoman, is forced to lure him into their trap under pain of her father's death. She meets the bold and handsome outlaw at an inn and falls violently in love with him before she guesses his identity. When she learns that she has betrayed her lover, she is reduced to despair, but Ernanton duels his way through a series of thrilling scenes and, after effecting her father's release and his own escape, he rides away with his bride, forgetting her former treachery like the gallant gentleman that he is.

As Julie de Varion, Edith Storey blends into the historical setting like a figure from an old tapestry and manages to look charming, even while giving a faithful exhibition of the table manners of the period. Pierre Colone supplied excellent bits of comedy as the stupid but well-meaning servant who suggests a French Sancho Pansa. Fred Lewis makes so benign and handsome a villain when not engaged in looking villainous that one is moved to pray sorrowfully for his reform. Great credit is due the director who has succeeded in creating a sixteenth century atmosphere with none of the irritating anachronisms so common in historical drama.

Bothern's popularity in this type of drama on the legitimate stage, and the general interest felt in his new departure in screen work should make this production a drawing card for exhibitors.

A. G. S.

"THE EAGLE'S WINGS"

A Five-Part Drama and Supervised by Rufus Steele. Produced by Bluebird. For Release Dec. 4 on State Rights Basis.

Mona Wright ..... Grace Carlyle
Kitty Miles ..... Vola Smith
Richard Wallace ..... Herbert Rawlinson
Senator Wright ..... Charles Hill Mailes
Jefferson Maynard ..... Rodney Hosous
Orlin Dagore ..... Charles Gunn
Keron Theris ..... Albert McQuarrie
James Brown ..... Malcolm Blevins
Foreign Ambassador ..... Walter Belasco

After all the tumult and shouting over freakish versions of the preparedness movement, it is a relief to find a play on that subject which combines sanity and temperance with real dramatic value. In "The Eagle's Wings," Rufus Steele has caught all the horrors of the Mexican raid on Columbus, and has used it skillfully to emphasize our helplessness in case of an unexpected attack. The plot develops a vivid study of two types of pacifists—the well-meaning visionaries who sincerely believe that the movement is a menace, and the malicious politician who has some mercenary axe to grind. A Senator of the former type is engaged in fighting the preparedness bill in Washington when he is called to Columbus to visit his son, who is living with his family in the little border town. While the old gentleman is holding forth on the uselessness of further armament, the bandits swoop down on the undefended town and the family barely escape with their lives, returning to Washington a sadder and wiser group of pacifists. The rest of the picture is given up to a series of views taken in the munition plants, navy yards, and military posts, showing in detail the stages of the present movement for preparedness.

The scenes on the Mexican border and especially the fateful raid are excellently done and furnish moments of real suspense. The action at Washington is less convincing, especially in the views of the Senate, where the members of the House gestured and shouted in unison and behaved far more like a well trained ballet than the weary and bored gentlemen who actually make up that august body.

Herbert Rawlinson made a stalwart and energetic hero in his enthusiasm over the defense bill and his scorn of the anti-preparedness workers. At the end of the last reel we find him in a love scene with the Senator's daughter, a termination which seems rather forced, since hardly any hint of such sentiment is given through the play, and it surprised the audience as much as it did the blushing young heroine.

The munition pictures alone would attract those interested in authentic views of how America prepared, and these, combined with the human interest in the drama, should make the film a desirable addition to any program.

A. G. S.

MARGUERITE CLARK AND HER FRIENDS,
In Famous Players' "Miss George Washington."

"MISS GEORGE WASHINGTON"

Comedy in Five Parts by Lewis Allen. Featuring Marguerite Clark and Directed by J. Searle Dawley. Produced by Famous Players for Release on Paramount Program Nov. 20.

Berenice Somers ..... Marguerite Clark
Judge Altwold ..... Frank Losee
Cleverly Trafton ..... Niles Welch
Alice Altwold ..... Florence Marten
Paul Caroli ..... Joseph Gleason
Mrs. Altwold ..... Maude Turner Gordon
Miss Perkins ..... "Billy" Watson
Col. J. P. Worthington ..... Herbert Prior

It is said that an edifice erected upon the shifting sands of prevarication cannot stand, but "Miss George Washington," a picture built around and upon the gentle art of stretching the long bow is as certain to stand on its merits as any film comedy that has ever been screened.

Marguerite Clark is clever enough, enchanting enough to carry even a poor picture to success. But in this instance the delightful little star is provided with a vehicle that is as full of action and "ginger" as a French farce, yet with nothing in the slightest degree offensive. Furthermore, it is well directed, admirably cast and the settings are wholly up to the mark.

The players supporting Miss Clark are excellent. Frank Losee in a pair of startling sideburns, is all that could be asked; Niles Welch is a most agreeable hero; Florence Marten, Joseph Gleason, Maude Turner Gordon and others in the cast are all good. Photography and lighting are satisfactory and the subtitles particularly bright.

The story is full of laughs, legitimate, spontaneous laughs. They are what the French term *mots de situation*. There is no slap stick and no need of it. And Miss Clark, with the vivacity of a girl of sixteen, makes the character distinctly lovable. The plot is all concerned with her misadventures, in the role of Bernice Somers, when she begins to prevaricate and finds herself unable to tell the truth thereafter without exposing herself. It is the old story: "What a tangled web we weave, when first we practice to deceive." But no exhibitor need fear being deceived by the drawing powers of the picture. It should be a record-breaker wherever audiences who care for clean, legitimate comedy assemble.

A. H. S.

CHILDREN OF THE FEUD

A Five-Act Drama by Bernard McConville. Featuring Dorothy Gish. Produced by Fine Arts Under the Direction of Joseph Henabery, for Release by Triangle.

Pap Clayton, a mountaineer ..... Charles Gorman
Sairy Ann, his daughter ..... Dorothy Gish
The five Clayton children ..... Violet Radcliffe, Beulah Burns, Thelma Burns, Tina Rossi, Georgie Stone
Jed Martin, Clayton's cousin and Sairy Ann's fiance ..... A. D. Sears
Judge Lee Cavanagh, town justice ..... F. A. Turner
Dr. Richard Cavanagh, his son ..... Sam DeGrasse
Mrs. Cavanagh, his wife ..... Alberta Lee
Bad Bald Clayton, a leader of the Clayton clan ..... Elmo Lincoln

A charming little idyl of the Cumberland Mountains, rather slight in theme and action, but wholly delightful in the picture, it gives of the crude life of the mountain folk. "Children of the Feud" tells the story of Sairy Ann, a ragged young girl of the mountains, who is little mother to a family of small brothers and sisters, the only crop that never fails in the hill country. Her loyalty to her kinsfolk—a band of moonshiners—involves her in a struggle against the authorities in which she attracts the attention of a young doctor, the only cultured man she has ever known. The feud ends in a savage fight in a courtroom between an armed jury and the friends of a moonshiner on trial for murder. Finally, the girl and her little family are rescued from their shiftless life by the benevolent doctor, who soon discovers that pity is akin to love in his attitude toward Sairy Ann.

Dorothy Gish, as Sairy Ann, is a pathetic and winsome figure in her grave struggles with her unruly little family. Sam De-

Grasse makes a somewhat smug doctor who preaches too often and too solemnly to his little mountain sweetheart. The children are amusing and natural.

This is essentially a human interest story, and most of its value lies in the whimsical scenes among the mountaineers with their houn' dawgs and children. These scenes seldom fail to get across with the average audience, especially when they are handled with artistry and humor shown in this film. A display of "stills," showing the scenes with the dogs and children grouped in the lovely mountain settings, would prove an irresistible lobby attraction. Dorothy Gish is also a name which may be employed to advantage. A. G. S.

"THE YEARS OF THE LOCUST"

Five-Part Drama Adapted by Harvey F. Thew from the Story by Albert Payson Terhune. Produced by Lasky under Direction of George H. Melford. Released by Paramount Nov. 16.

Lorraine Roth.....Fannie Ward
Aaron Roth, her husband.....Walter Long
Direk Mead.....Jack Dean
Williams, Roth's secretary.....H. M. Best
McKenzie, Mead's mine manager....Charles Ogle

It used to be that "they married and lived happily ever after." This novel story begins with the marriage of the heroine, which proves the opposite of happy. However, such a start gives a chance for all kinds of things to happen, some quite exciting, some romantic, and others tragic. It is a pleasure to be transported on the magic carpet of the screen. "The Years of the Locust" carries one from America to Africa and vice versa. But the picture is much more than one of those travelogues. There is action, and plenty of it, throughout. There are pictures of a desperate fight in a broker's office, when his customers find out that he has swindled them. Another time, the villainous broker assaults a waiter and jumps into the sea. A grand climax occurs at the finish, when there is a running fight in the African wilds between some desperadoes and the hero with his stalwart miner friends.

Fannie Ward plays acceptably the part of a young society girl of slight means, who marries a wealthy man to save her father from ruin. All the life of luxury is shown in detail, and Miss Ward fits in as an integral part. Her costumes are quite fetching and almost endless in variety. She gives evidence of possessing emotional power and flexibility in her art in the quick changing conditions that the story imposes.

Jack Dean measures up to the physical standards that the role of a bright young diamond king requires. There is a suggestion of strength in the repression of some of his acting. He appears to advantage in the dramatic moments of the piece, when he takes an active hand in shaping his own and others' destiny.

Walter Long is convincing in the role of the unscrupulous get-rich-quick broker. He makes a considerable change in his facial appearance in the African scenes without destroying the illusion that he is the villain. The rest of the cast is well selected. The drilling of the actors in the mob scenes reflects credit on the director. The most notable scene is, perhaps, a diamond mine, with the light of lamps adding a sense of the uncanny and bizarre to the scene. The photography is excellent. C. M.

"THE PLOW GIRL"

Five-Part Drama. Story by Edward Morris and Adapted for Screen by Charles Sarver. Produced by Lasky under Direction of Robert Leonard. Released by Paramount Nov. 13.

Margot.....Mae Murray
John Stoddard.....Elliott Dexter
James Varley.....Theodore Roberts
Lord Percy.....Charles Gerard
Lady Brentwood.....Edythe Chapman
M. Pantani.....Horace B. Carpenter
Kregler.....Lillian Leighton
John Stoddard's mother.....William Elmer

While Mae Murray is the appealing heroine and Elliott Dexter the manly young hero, they are not by all means the whole show in "The Plow Girl." It is a well-conceived story and has been artistically worked out by the director. Much of the most interesting action takes place on the South African veldts. There it is that Mae Murray toils behind two gigantic oxen and the rude plow they pull. Her rude garb does not obscure her winsomeness. There is an element of pathos when she is driven to work by the ferocious old Boer farmer, played by Theodore Roberts. The lashing that Roberts gives Miss Murray is quite realistic and makes one ache in sympathy. So much greater is the pleasure when fate meets Roberts in the person of Dexter, who applies the lash in retribution.

Charles Gerard as Lord Percy plays his small part with considerable skill. He is particularly good where he shows futility of character and well-bred chagrin. Edythe Chapman has the role of the Lady Brentwood, who welcomes the lost heiress. She brings out the icy repression of the aged woman of rank and of the gradual thawing of her nature under the influence of affection for the poor waif.

The most exciting scene is the struggle and escape of Mae Murray from the hands of a brutal divekeeper, who had bought her. The romance is well played by Miss Murray and Elliott Dexter. She combines a certain roguishness with pathos that makes an effective sort of coquetry.

Dexter appears well as the businesslike but humane young fellow out to make his fortune. In his scene with the girl he appears chivalric and only gradually becomes the ardent lover.

(Continued on page 28.)

FEATHER PILLOWS AND STONE WALLS

Once upon a time a fellow in a fable used a feather pillow to knock down a stone wall.

We forget the climax to the one-sided story, but we remember that in the end the stone wall remained, as you might have guessed.

PARAMOUNT REMAINS PARAMOUNT

and all the feather pillow thrusts, all the extravagant promises, all the roseate features pictured by others, cannot *disturb* its *might* or *impair* its *strength*.

The Paramount Program has Famous Players—it has Lasky—it has Morosco—it has Pallas. It has not *one* great producer but *four;* it never *sags* and *lags* with a *sameness* that is *tameness*. It flows from four fresh founts—it gives to the world two *keen*, *clean*, *sharp*, *smart* pictures every week—it has the stars that are an Exhibitor's *pride* or his *envy*, depending upon his *wisdom* or lack of *foresight*.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

FEATURE REVIEWS

(*Continued from page 27*)

There are very pretty scenes in this picture, thanks to the skill of the director and his art assistant. The costume and makeups are quite picturesque. The interiors of the castle in England are worthy of the subject. There are good examples if high-class photography in the parallel action and the closeups. C. M.

"THE MAIN SPRING"

Five-Part Drama, Story by Carter Davidson, Scenario by William Parker. Produced by Universal Under the Direction of Jack Conway and Released as a Red Feather Feature, Nov. 27.

Lawrence Ashmore ..... Ben Wilson
Larry Craven ..... W. J. Higby
Jane Craven ..... Francella Billington
Richard Creelman ..... Henry Holland
Edith Craven ..... C. Benson
Mrs. Ramsdale ..... R. Whitaker
Mercedes ..... Marc Robbins
Pamel Farnum ..... Thomas Jefferson
James Sharp ..... E. J. Brady
Jervis ..... Mrs. Maurice
Bernice .....

Those who would like to see how high finance is conducted and learn the life of the rich in office, at home, and at pleasure, will be pleased with "The Main Spring." Everything revolves around the question of the Craven millions. Ben Wilson has the dual role of the heir and the impecunious newspaper man that comes to the rescue. Francella Billington is the millionaire's daughter, whose charms win the young man and cause him to outdo himself in foiling the villains.

There is continuous action in the piece, and several parallel episodes take place, which keep the interest up to a degree. Marc Robbins and Thomas Jefferson represent the schemers, who would destroy the fortunes of a happy family. R. Whitaker's is the particular hand by which the master villains work. He acts his part in convincing style as spy and desperate character.

During the course of the story there are scenes in a ball bedroom, newspaper offices, the spacious rooms of a country house, a merry party on a yacht, and a kidnapping. Mrs. Maurice is effective as Bernice, who keep the heir drugged while the rest of the scheme is being put through.

The costumes that are appropriate to various business and social affairs are exhibited correctly. The director has selected an able cast and has furnished the proper settings for the action. He has injected spirit and reality into the scenes of the Stock Exchange, when a "bear" attack is on. The photography is excellent. C. M.

"JEALOUSY"

Five-Part Drama Written and Directed by W. R. Davis for William Fox and Released by Fox, Nov. 20.

Anne Baxter ..... Valeska Suratt
Peter Martin ..... Walter Law
Agnes Maynard ..... Charline Mayfield
Leland Carney ..... Curtis Benton
Randolph Parsons ..... Joseph Granby
George Baxter ..... George M. Adams

Valeska Suratt's peculiar exotic style of beauty is displayed to the full in "Jealousy." Miss Suratt gives an interesting presentation of the inner workings of the woman's mind who has made the wrong choice of life through her desire for ease and luxury. At the start she is satisfied with all the pleasures of wine and agreeable male companionship. But when she sees one of her former lovers genuinely happy with his wife and child, the evil nature of the woman is aroused.

Against the background of luxurious and artistic settings, the climax comes. She is denounced by her former lover for having ruined him by her information about the stock market. Her attempts to turn the wrath of her husband on the man are unsuccessful. Instead, the woman is scorned by her husband, who even turns her out of doors.

Curtis Benton and Charline Mayfield play the parts of the happily married couple. Walter Law is the hard-headed husband, who fails to discover the real character of his wife till the last. Joseph Granby plays the role of the idler of society, who tries to do evil because his advances are not well received.

This is a play that depends much on the emotional acting of the star against which the rest of the cast appear as a foil. There are several exciting struggles and an encounter with a gun. One little incident that shows how suspense is attained deals with the play of a little child with a supposedly loaded revolver.

In the cast, the settings and the keeping up of the interest, the director has done as much as could be expected. There is a twist to the plot in the finish that is quite unexpected and is sure to excite comment. An element of daring in the treatment, too, may appeal to many. The photography as a whole is good. C. M.

NEW RELEASING CONCERN

H. P. Wolfberg, for the past seven years associated with the Universal Exchanges at St. Louis, has formed the Masterpiece Film Corporation of St. Louis, Missouri, for the purpose of exploiting and releasing feature photoplays.

The first big feature purchased by Mr. Wolfberg and his associates is the William N. Selig production, "The Crisis." The deal was put through during last week by Harry Sherman, president of the Sherman-Elliott, Inc. The Masterpiece Film Corporation has purchased outright the states of Ohio, Pennsylvania, West Virginia, Virginia, Delaware, Maryland and the District of Columbia.

SERIALS AND SHORT REELS

"HENRY'S THANKSGIVING"

A Two-Part Comedy Produced by the Drews and Released on the Metro program.

A characteristic Drew comedy with a holiday flavor. The married couple, who are now familiar to all film fans, decide that Thanksgiving is not Thanksgiving without a grandmother, so they advertise in the papers for a lonely old lady who will preside over their table in that capacity. On Thanksgiving morning, a dear old lady arrives, and the delighted host and hostess are engaged in making her comfortable, when another dear old lady arrives and then another and another so that, by the time all the guests are seated, the Thanksgiving table suggests a scene in the Old Ladies' Home. The Drews enliven this rather slight idea with details of gay and tender comedy. The play is more sentimental than most of their productions, and may be used by exhibitors as a special holiday attraction on or around Thanksgiving.

A. G. S.

"DUDES FOR A DAY"

Ham and Bud One-Reel Comedy. Produced by Kalem Company and Released on General Film Program, Nov. 28.

Ham ..... Lloyd Y. Hamilton
Bud ..... Bud Duncan
Maggie Mortar ..... Ethel Teare
Kluck ..... Henry Murdoch
Brique N. Mortar ..... Edmonson

Ham and Bud are down and out, when they get a 'ob to advertise evening dress by wearing it on the street. They meet a pretty girl, whose father has come into a fortune. She wants to break into society. The two partners offer to introduce her and her father into society, but take them to a dance of the rough necks. Everybody has a lively time until Kluck, the tailor, comes in and complains that the two friends have robbed him of the clothes. Then the crowd takes after the pair, who have a difficult time to make a getaway. C. M.

BEATRICE FAIRFAX

Fifteenth Episode—"Wrist Watches."

Jimmy Barton ..... Harry Fox
Beatrice Fairfax ..... Grace Darling
Dorothy Dane ..... Evelyn Faries
Clinton Harding ..... Nigel Barrie

The fifteenth adventure of the intrepid sob-sister, Beatrice Fairfax, centers around a gang of smugglers in a little fishing hamlet. She goes to the village to investigate a letter which she has received from a young girl whose sweetheart has mysteriously disappeared. At the same time, Jimmie Barton, her co-worker, arrives in the town disguised as a peddler and gets on the trial of the smugglers through the wrist watches which he is selling. With the assistance of Beatrice he discovers the smugglers' cave at the bottom of a well and rescues the revenue officer, who was about to be hurled into the black depths of the ocean. Thus, for the fifteenth time, law and order are enforced by the two intrepid reporters.

The action in this episode is brisk and snappy and the arrangement of plot ingenious and not too improbable. The coast scenes provide a breezy and delightful background for Miss Darling's clever sleuthing, and the photography is up to the high standard maintained by this serial.

A. G. S.

"THE GIRL FROM FRISCO"

"The Fight for Paradise Valley"

Sixteenth Two-Reel Episode from "The Girl from Frisco," by Robert Welles Ritchie, Featuring Marin Sais. Produced by the Kalem Company Under the Direction of James W. Horne, for Release on the General Film Program, Nov. 22.

Barbara Brent ..... Marin Sais
John Wallace ..... True Boardman
Ace Brent ..... Frank Jonasson
Bad Bill ..... Ronald Bradbury
Purdy ..... Edward Gilsbee
The foreman ..... Hart Hoxie

Marin Sais is a heroic figure in this fast moving episode. She is running the work on the Paradise Valley Ranch, when the minions of the nefarious Trust try to drive away her workmen and get the land away from her and her father. Marin is ambushed, but is rescued from the bad man by the aid of True Boardman. There are some desperate gun duels and a mad rush on a bank. In the end, Miss Sais comes to the rescue in an auto with $50,000 in cash and the erstwhile mob applauds her.

C. M.

"GRANT, POLICE REPORTER"

"The House of Three Deuces"

One-Reel Episode of the "Grant, Police Reporter" Series. By Robert Welles Ritchie, Featuring George Larkin and Ollie Kirkby. Produced by the Kalem Company Under the Direction of Robert Ellis, for Release on the General Film Program, Nov. 24.

Tommy Grant, of the *Chronicle* .. George Larkin
Tia ..... Ollie Kirkby
Joe, the Wolf ..... Robert Ellis
Tony ..... Arthur Albertson
City Editor Mansfield ..... William McKay

At the house numbered 222, hence the nickname of three deuces, a murder has been committed. Grant finds a clue in some crackers that had been spilled on the floor. He notices a man acting suspiciously. He and the man have a terrific fight. Grant is nearly thrown off a fire escape, but retains his hold. His opponent turns out to be a murderer, but fails so heavily three stories that no trial is necessary. Ollie Kirkby is very emotional in the role of the Italian girl. C. M.

PARAMOUNT TO RELEASE THOMPSON WAR PICTURES

Pictographs to Contain Scenes of Actual Fighting in European Countries

Paramount Pictographs in forthcoming issues will contain the exclusive war pictures taken by Donald C. Thompson in Europe.

Mr. Thompson went to the war zone to take pictures for Paramount and a well known magazine and brought back to America a few weeks ago the greatest war picture yet received in the United States.

After having finished his compilation and assembling of these pictures for Paramount, Mr. Thompson decided to take a rest for two weeks, and on Nov. 30 will sail on the *Empress of Russia* for a trip around the world to take pictures especially for the Paramount Pictographs.

These war pictures have made Mr. Thompson the most talked of photographer in the world. He took his life in his hands often and the shell wound he received on the top of his head while obtaining his last reel nearly ended his life. Fort Thompson, near Antwerp, was named for him because of his valor and the big things he did.

Of all the horde of adventurous characters who were drawn to the Continent on the outbreak of war as iron filings are attracted by a magnet, it is certain that there is no more picturesque figure than Donald Thompson, Paramount's photographer.

METRO CO. MAKING 18 FEATURES AT ONE TIME

Prominent Stars To Be Seen in Many New Pictures Now Under Way

Eighteen productions, each on a large scale, are being produced at one time in the studios of the Metro Pictures Corporation. This is a record for the firm. The greatest number of plays are being turned out at the Rolfe and Columbia studios. The stars represented are Ethel Barrymore, Mabel Taliaferro, Viola Dana, Julius Steger, Lionel Barrymore, Frances Nelson, Emmy Wehlen, and Mr. and Mrs. Sidney Drew. Madame Petrova is working at the Popular Plays and Players studio. Francis X. Bushman and Beverly Bayne are playing at the Quality studio, and Harold Lockwood and May Allison at the Yorke studios.

Madame Petrova is author of the play she is starring in. It deals with Corsican life. Mabel Taliaferro's new picture for the Metro-Columbia is called "Jerry of the Emerald Isles." "The Stolen Triumph," a Rolfe five-act drama, is nearing completion under the direction of David Thompson.

Lionel Barrymore is going to appear in a play of barnstorming life, entitled "The End of the Tour." Frances Nelson has begun work on a picturization of Ella Wheeler Wilcox's poem, "A Reverie in a Station House." Viola Dana is dividing her time between the Rolfe studios and Wilkes-Barre, Pa., making her production "Threads of Fate," under the direction of Eugene Nowland. It deals with the mining country in Pennsylvania and tells the tale of a fight beween capital and labor.

CALIFORNIA COMMITTEE

News of a big meeting of Los Angeles' producers and exchange men looking toward the formation of an advisory committee in California reached the National Association of the Motion Picture Industry last week.

Judge A. P. Tugwell, of Los Angeles, a member of the board of directors of the National Association, is in charge of the organization of the California advisory committee. He wired to the association's headquarters in New York city of a meeting in Los Angeles and of the interest aroused. The majority of the producers and directors who make their headquarters on the Coast were present at the meeting and have sounded a keynote which is arousing echoes from one end of the Coast to the other.

BANKERS GUESTS OF VITAGRAPH

Seventy-five members of the American Bankers' Association were present at a private exhibition on Friday evening, Nov. 10, of the Vitagraph Blue Ribbon Feature, "The Dollar and the Law," and were enthusiastic in their praise of the Irvin Cobb picture which, according to M. W. Harrison, secretary of the Savings Bank Section, has carried out the ideas of the association for promoting thrift and conservation. Through its branch offices, the Vitagraph Company has arranged for lobby display space to be donated to exhibitors by the best banks in each city. This space could not be obtained for money, but because of the interest the banks feel in this production, they are willing to co-operate with Vitagraph exhibitors to the fullest extent.

WORKING ON "ARSENE LUPIN"

At the Greater Vitagraph studio in Brooklyn work has already commenced upon "Arsene Lupin," with Earle Williams in the title role. Paul Scardon, who so successfully directed Barney Bernard and Peggy Hyland in recent productions, has been named to handle this important story.

NOVEL SCHEDULE FROM VITAGRAPH IS ANNOUNCED

President W. W. Irwin Says it will Mean Big Advantage to Exhibitors

With the New Year, the Vitagraph will inaugurate a new system in its production and releases whereby every week one of its twelve stars will be available for the exhibitor. Walter W. Irwin, general manager of the company, believes that such a method of playing the stars in regular rotation is a great advance towards the standardization of product which is so much desired by the exhibitor. Mr. Irwin gives the following list of stars and plays as examples of the high quality of some of the coming Vitagraph attractions:

Anita Stewart in "The Glory of Yolande," by Mary Heikes Justice; "Mary Ann and the Grand Duke," by Molly Elliott Seawell; "Babette," by F. Berkley Smith; "The Human Desire," by Violet Irwin.

Earle Williams in "The Soul Master," by James Oliver Curwood; "Arsene Lupin," by Paul Potter; "The Hawk," by Francis de Croisset; "Apartment No. 29," by Edward Montagne.

Edith Storey, Antonio Moreno, and William Duncan in "Money Magic," by Hamlin Garland; "Aladdin from Broadway," by Frederick Isham; "The Captain of the Grey Horse Troop," by Hamlin Garland; "The Magnificent Meddler," by Lawrence McCloskey; "Cavanaugh, Forest Ranger," by Hamlin Garland; "The Lady Sheriff," by Alvah Milton Kerr.

Alice Joyce, Harry Morey, and Marc MacDermott in "Whom the Gods Destroy," by J. Stuart Blackton and Cyrus Townsend Brady.

Alice Joyce and Harry Morey in "The Countess," by Adrian Gil-Spear; "Northward Ho," by Harry James Smith; "The Doctor of the Mines," by Scott Darling.

Peggy Hyland and Antonio Moreno in "The Little Brown Sparrow," by Paul West.

Peggy Hyland and Marc MacDermott in "The Grand Duke," by Mabel Heikes Justice; "The Green God," by Frederick Arnold Kummer; "The Agony Column," by Earl Derr Biggers; "The More Excellent Way," by Cyrus Townsend Brady; "If It Were You," by Garfield Thompson.

Lillian Walker in "Indiscretion," by William Lathrop; "Sweet Kitty Mackay," by Catherine Chrishom Cushing; "Sally in a Hurry," by A. Van Buren Powell; "Princess of Park Row," by Paul West.

E. H. Sothern in "An Enemy to the King," by Robert Neilson Stephens; "A Man of Mystery," by Archibald Clavering Gunter.

LITIGATION SETTLED

The litigation proceedings which tied up the famous "One Round O'Brien" shortly after its release have been finally settled, and through the co-operation of Charles H. Van Loan, author and owner of "The Supreme Bumper's Decree," Street and Smith, the publishers, and the Popular Magazine, in which publication Van Loan's story appeared, the Biograph Company have again secured the rights to release this funny comedy.

NEW "STILL" STUDIO

A new and complete photographic studio is one of the latest additions to the Triangle-Keystone plant in Los Angeles.

The department comprises three rooms—an office, an enlarging room and a developing and printing room.

All of the really up-to-date devices for graflex and portrait work have been installed in the still studio, which is presided over by Paul Grenbeaux.

IN THE STUDIOS

AFTER losing her in "Seventeen," Jack Pickford is now violently courting Louise Huff in the Famous Players adaptation of Dickens' well-known novel, "Great Expectations." As William Sylvanus Baxter in the Booth Tarkington novel, Jack strove valiantly to win the heart of Miss Huff, but failed miserably in the last few hundred feet of film. What the outcome of his new siege upon the lady's heart will be is still a matter of great uncertainty, but he is receiving much more encouragement in his love making under the tutelage of Dickens than he did under the guidance of Tarkington—which would tend to prove that the good old-fashioned methods of courtship are more effective than the new-fangled ones.

BEBE DANIELS, whose winsome personality shines in each of Pathe's "Luke" comedies, has taken the advertising slogan "an apple a day keeps the doctor away" seriously. Bebe a while ago thought she was getting too plump but lately has been making over her clothes. Now she confesses to have lost ten pounds by a secret treatment. At last the secret is out—the Rolin star orders apples by the box and eats nothing else. Oregon apple growers please write.

ADDRESSES WOMEN'S CLUB

Dr. Orrin G. Cocks of National Board of Review Speaks on Pictures

ALBANY, N. Y. (*Special*).—Dr. Orrin G. Cocks, advisory secretary of the National Board of Review, declared when addressing the members of the municipal welfare department of the Woman's Club of Albany at the Historical and Art Society Building recently, that the Board of Education of Albany was very foolish if it did not endorse good motion pictures, and that it needed some one that is an authority on the subject to labor with it.

Dr. Cocks's address was on "The Morals of the Movies." Dr. Cocks made this statement after a number of the members of the club asserted that they could not obtain any support from the Board of Education as an official body in their movement to obtain motion pictures of educational value in Albany. This department of the club has been agitating the subject for better movies for some time.

Mrs. Charles M. Gilbert presided, and after conducting a short business session, introduced the speaker of the afternoon, Dr. Cocks said in part: "As the result of my investigation children from the ages of twelve to sixteen want pictures of five different kinds: first, pictures of action, adventure and thrill; second, pictures of fun leaning toward the boisterous; third, family pictures; pictures depicting love, self-sacrifice, success against odds, and heart interest; fourth, classic, including fanciful and fairy stories; fifth, scenic, scientific, instructive pictures.

"I feel that there is often a misapprehension of what kind of pictures children want. Children do not want to attend movies in order to receive education, but merely to be amused. If the pictures are to be used as an educational factor, they should be introduced in the school. Films should be used in illustrating the lesson. I feel that this is coming to pass sooner or later, whether the State Education Department approves of it or not.

"The moving picture films should be classed the same as books in the libraries. There should be a children's department where pictures suitable for the young could be shown.

"The law that no child under sixteen years can enter a motion picture house unless accompanied by an adult should not be enforced, and never will be until we have such a department. The ordinary run of officials will not put the police to work to enforce such a law, for they feel that a certain benefit is derived from the movies.

"Theorizing will never change the present difficulty we meet in regard to the motion picture question. Just as long as the mass of people want to go and support motion picture plays, no one group can control the pictures. Sooner or later a great number of classic forms of thought will be revolutionized as, per example, the *Deutschland* will in time revolutionize commerce and the aeroplane transportation.

"The majority of us fail to realize how fast the motion picture has grown to have its effect on the public during the past few years. In Albany one-sixth of the people go to the movies every day.

"In the city of New York more people are attending the motion pictures daily than there are children attending the public schools.

"In Hartford, Conn., which is considered a most conservative city, one-fourth of the population attends the pictures daily, and as a result of a recent investigation it has been ascertained that one-tenth of all the population of the United States attends the motion picture performances daily."

GEORGE W. HERRICK.

"SHIELDING SHADOW" MYSTERY

Now that the election is over we know who is our next President. Mr. Hughes isn't. The next most important question of the day in the minds of some few millions of motion picture fans seems to be the question of the identity of the Shielding Shadow in Pathe's successful serial of that name. This strange mystic character of the two deadly white hands and the two blazing eyes that appears in the third episode of the "Shielding Shadow" to accuse the villain of his wrong doing has got the whole public guessing. According to the Pathe company there seems to be more interest in the mystery of the identity of the Shielding Shadow than there was in the mystery of the Laughing Mask in the recent "Iron Claw" serial. This strange apparition seems to appear and disappear at will. One minute we see him behind the bars of a cell with keepers outside and all of the doors and windows closely barred. The next minute he is apparently gone. He seems able to fade through walls, floors and ceilings.

At the end there is a logical explanation of these seeming improbabilities. Randall Parrish, the author, has taken scientific facts as the basis of his story of real flesh and blood people.

TO REISSUE "OFFICIAL WIFE"

Through Vitagraph-V. L. S. E., Inc., in a new de luxe edition, is to be reissued "My Official Wife." This is a drama in six parts, with an all-star Vitagraph cast, headed by Clara Kimball Young and Earle Williams, and directed by James Young. It will be released on Dec. 11.

William Russell has finished his latest "Flying A" feature, the Indian lead of "Lone Star," directed by Ted Sloman, and is well ahead on a new production as yet unnamed.

FILM EXCHANGE FORMED

Cincinnati Commerce Chamber Organizes Branch Body

The Associated Film Exchange, of the Cincinnati Chamber of Commerce, is a new organization formed Nov. 10 at the Chamber of Commerce by the film exchange men of the city. The object of the new organization is to secure the co-operation of the exhibitors, who are already organized in the Chamber, and the public, in order to popularise the motion picture and also to co-operate with one another in order to advance the best interests of the exchanges. The organization meeting was well attended, being one of the best ever held by film exchange managers in Cincinnati. The managers expressed themselves as confident under the guidance of the Chamber of Commerce, the motion picture exhibtors and the public can co-operate with them to the mutual benefit of all concerned.

Following are the officers elected at the organization meeting:

President, H. A. Buge, of the George Kleine Exchange; vice-president, I. W. McMahan, of McMahan and Jackson; treasurer, C. E. Holah, International Film Service; secretary, H. Serkowich, of the Chamber of Commerce. C. E. Holah, chairman; L. W. Greenstein, of the Standard Film Service, and W. S. Wesseling, of the Pathe Exchange, were appointed a committee on membership, and the following committee was appointed to draw up rules and regulations: Harry L. Crear, of the General Film Company; W. C. Bachmeyer, of the Famous Players; H. J. Wessel, of the Film Service Company; C. C. Hite, of the Triangle Film Company, and Clarence Runey, of the Cincinnati Motion Picture Company.

PRISONERS COMPETE

Prizes Paid Inmates of Prison for Criticisms of Picture

Thirty-two inmates of Great Meadow Prison, at Comstock, N. Y., wrote and submitted criticisms of "Bought and Paid For," the World-Brady picture play, which had its initial production in that institution on Election Day. These criticisms had been invited by William A. Brady, director-general of the World Film Corporation, who offered a prize of $50 for the best review of the picture, $25 for the second best, $10 for the third, and $5 each for the next three.

Most of the manuscripts were highly laudatory, but one writer thought it was wrong to produce the play in such a place, where "about 5 per cent. of the men understood the rottenness displayed in the character of the leading man." Another criticism was written in quite good German. The briefest was a "knock," as follows:

"When the mother was posing dead, her heart was beating," showing a sad oversight on the part of Director Harley Knoles, who probably never thought of ordering the actress to suspend her vital organs during the scene.

In thanking Mr. Brady on behalf of the men, the librarian of the prison wrote: "In over three years of picture shows at Great Meadow, 'Bought and Paid For' is the best picture we have ever seen. May I congratulate you on what you are doing for the motion picture business in raising such a standard of quality?"

The winning reviews were decided by Mr. Brady and James L. Hoff.

ESSANAY PROGRAM CHANGE

A program change of importance to exhibitors has just been announced by President George K. Spoor, president of Essanay. Not only does the announcement advance on the Kleine-Edison-Selig-Essanay Service program a widely advertised feature, but it indicates an increased production of multiple reel picture from Essanay.

"The Breaker" will be offered two weeks earlier than formerly announced. This will make it available on December 4th.

To take the place formerly occupied by "The Breaker" on December 18th an international story, "The Phantom Buccaneer," will be offered. This is taken from a famous book, "Another Man's Shoes," by Victory Bridges. Richard C. Travers and Gertrude Glover will appear in the leading roles. J. Charles Haydon is directing the play.

"The Truant Soul," Henry B. Walthall's superfeature, maintains its original date, December 25th.

RIALTO BOOKS VITAGRAPH FILM

The tremendous value of a first run showing of E. H. Sothern in "An Enemy to the King," appealed so strongly to Manager S. L. Rothapfel, of the Rialto, Times Square, New York, that he has booked it for Thanksgiving week, beginning Nov. 26. This is the second great tribute paid to the art of America's great actor.

Two of the world's finest houses have laid big features on their regular program, on the shelf to play Mr. Sothern, the first being the Strand, when it booked him in "The Chattel."

MRS. HADDOCK, SR., DIES

Mrs. William F. Haddock, Sr., mother of William F. Haddock, died at Dorchester, Mass., last Sunday morning.

PARKE DIRECTING SERIAL

William Parke is directing the Pathe serial, "The Double Cross," for the Astra Company.

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TRIANGLE
DISTRIBUTING CORPORATION

IN answer to many inquiries, R. E. Aitken, President of the Triangle Film Corporation, and W. W. Hodkinson, President of Superpictures, Inc., announce the formation of the Triangle Distributing Corporation, to be owned jointly by their two companies.

The purpose of the new organization is to operate the twenty-two Triangle Exchanges and to handle exclusively in the United States the Triangle-Fine Arts, Kay Bee and Keystone productions, together with films released by Superpictures, Inc.

Messrs. Aitken, Kessel and Baumann will continue their activities with the Triangle Film Corporation and the producing companies; and Mr. Hodkinson, as President and General Manager of the new company, and Mr. Raymond Pawley, as Treasurer, will be in charge of the distributing organization, with headquarters at 1459 Broadway, New York.

1459 Broadway New York

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

The Demand for Short Subjects is the title of an interesting editorial appearing recently in *The Exhibitors' Herald*. We quote: "The film requirements of the smaller theaters in remote cities and towns are largely being lost sight of by producers. This type of theater is very numerous and its possibilities are great. As customers, it is true, they do not give to a film company the advertising and prestige which come from the running of films in the great metropolitan houses, but the profit is there, and it is more certain. Under the existing arrangement these smaller houses must now depend almost exclusively on old feature productions and the cheaper serials. But in many cases the multiple-reel picture at whatever cost is not suited to the need of the smaller exhibitor. Because of seating and price limitations, it is absolutely essential that the exhibition shall not consume the time necessary to the running of a feature and the comedy or pictorial. This exhibitor needs one, two, and three reel pictures. These are the salvation of his business. But these pictures lesser in length must be lesser in quality. That is the point upon which the greatest complaint is applicable. Short length films are essential to the smaller exhibitor. His patrons pay a small admission price and are content with a program of short duration. But, whatever the length, it must be of "feature" quality. It is certainly a fact that excellent picture plays of shorter length are a necessity. There is also room for good stories of shorter length. There is a limited market for these stories at present. The market will improve after the first of the year. While writing the feature film dramas do not overlook the "small time stuff."

Dire Suspicion

"One of the most frequent," writes Harry O. Hoyt, "as well as one of the most embarrassing situations that the editorial departments of the large film manufacturers encounter, comes from a small minority of scenario writers who are suspicious of every one in general and scenario editors in particular, and who believe that at the first opportunity one of their brain children will be stolen. The reputation of some theatrical producers for stealing ideas has been passed along to the motion picture industry and, were it not for the fact that so many honest and intelligent people have dominated this new art, the proportion of suspicious authors would be infinitely larger than it is. It is indeed a credit to the whole industry that the scenario end has been kept on such a clean and high plane. When it is taken into consideration that where one person writes for the stage, ten thousand write for the screen, it is quite remarkable that with the increase in volume of manuscripts more mistakes have not been made and more grounds given for justifiable complaint. Here and there it is doubtless true scenario editors have not been worthy trustees of the property of others submitted for purchase. But these men are so few, and the firms they represent so untrustworthy, that the average writer has little difficulty in discovering who they are and who to depend upon among the reliable concerns for sales." As stated time and time again, every week, in fact, to suspicious photoplay authors, your plot is in little danger of being stolen, providing it is tendered to the proper markets. Trustworthy concerns, film companies that have been in business for many, many years, do not filch plot ideas. They cannot afford to!

Reserving Fiction Rights—

An ambitious author wishes information regarding the reservation of fiction rights. Fiction rights to a photoplay plots are the rights to sell that plot for fiction purposes or to rewrite the plot in the form of fiction. This rewriting may either be in the form of a novel or a short story. It is good business judgment to reserve fiction rights to your photoplay plots. On many of the manufacturers' release forms you sign away your fiction rights under the clause "all rights whatsoever." When your photoplay is accepted it is a good plan to write into the release form "fiction rights reserved by the author." If this is not in conformity to the desires of the purchasing company notification to the effect will be given. Successful writers of fiction reserve their "photoplay rights" now as a matter of course when a few short years ago such action was unthought of. Why should not the writer of photoplays, ambitious sometime to write fiction, reserve his fiction rights to photoplays?

SHOW "WITCHING HOUR"

A special showing of "The Witching Hour," filmed by the Frohman Amusement Corporation, was given at the Strand Theater at 10 o'clock Wednesday morning. A large attendance marked this exhibition of the Augustus Thomas play in its screen form. The picture was directed by George Irving, and among the leading players in the cast are: J. Aubrey Smith, Marie Shotwell, Robert Conness, Jack Sherrill, and others.

NEW CHARACTER IN "VAMPIRES"

With the appearance Dec. 7 of the third episode of "The Vampires," a startling chapter called "The Ghost" in this remarkable Gaumont photo-novel, a character who dominates the story for four episodes makes his appearance. This is Enrique Moreno, skillfully played by the French matinee idol, Jacques Hermann. Mr. Hermann has the role of a thief who attempts to operate in opposition to the organized Crime Trust of the arch criminals of Paris, known as the Vampires. The daring ingenuity he displays is a tribute not only to his own ability as an actor, but also to the directing genius of the photo-novel, Louis Feuillade, who both wrote and directed the production.

AT THE STRAND THEATER

Marguerite Clark in the Famous Players production, "Miss George Washington," is the headliner at the Strand this week. This is the first straight farce in which this diminutive star has appeared on the screen. The title of the picture is based on the cherry tree story concerning Washington. Other films shown are "To the Shrine of the American Gladiator," made expressly for the Strand Theater; "An Eruption of Mount Vesuvius," a Burton Holmes masterpiece; another chapter of Ditmar's "Living Book of Nature," a new Hughey Mack comedy, entitled "Hash and Havoc," and the Strand *Topical Review*, containing the latest news pictures from every part of the world.

Mabel Condon visits the Yorke-Metro studios at Los Angeles, Cal., and will tell all about it in THE MIRROR for December 2. Gossip of the people who are busily employed there, interesting facts, fine pictures and much important information concerning these studios will make the issue of unusual interest.

SCREEN CLUB BALL DELIGHTFUL

Big Event of Season in Film Circles Passes Into History—Attendance Large and Notable

A vision of kaleidoscopic illumination, pulchritude in unlimited degree and quantity, soft music and the masses of the dance—such was the fifth annual Screen Club reception and ball, which passed into history some time in the small hours of Sunday morning last, when the final guests drifted sleepily from the Gold Room at the Astor Hotel.

Everyone, it seemed, was there. Perhaps a few were missing from among the host of motion picture stars, magnates, attaches and others, but only an official list could prove it, for it was impossible to locate every individual in that moving throng, winding in and about, now under subdued and multi-colored lights, again in brilliance of noonday.

Somewhere about the midnight hour the grand march took place under the leadership of President Billy Quirk, whom some one introduced as "William," and who accompanied Norma Talmadge, the charming star. King Baggot and O. A. C. Lund directed the march, and during its evolutions the letters "B" for Baggot, "Q" for Quirk, and "S. C." for Screen Club were formed.

It would stagger a financial wizard to figure the monetary value represented by that march. The way salaries run these days, the National debt might be defrayed by one week's income of those who appeared in line. Some of those noted—which is really but a small number of the well-known men and women there—were: Pearl White, Violet Mersereau, Virginia Pearson, James Morrison, E. K. Lincoln, George De Carlton, Mildred Manning, Edward Earle, Tom Kelly, Clara Whitney, Chester Barnet, Barbara Tenant, Herbert Blache, Edgar Lewis, Gretchen Hartman, Paul Scardon, Wallie Van, Mabel Trunelle, Herbert Prior, Phil Lonergan, Agnes Johnston, J. Parker Read, the Lee children, Muriel Ostriche, Grace Darmond, Robert Warwick, Ethel Grandin, William J. Kelly, and many others.

Observed about the ballroom, but not in the line of march, so far as could be determined, were: Ethel Barrymore, Ad Kessel, Jr., Carl Laemmle, Clara Kimball Young, Mary Pickford, Alice Joyce, the Three Moores, Tom, Matt, and Owen; Florence Labadie, Gail Kane, Francis X. Bushman, Beverly Bayne, William A. Brady, L. J. Selznick, Herbert Brenon, Maurice Costello, Madame Petrova, Mr. and Mrs. Sidney Drew, Daniel Frohman, and others.

The boxes were well filled, and from every one some smiling face served to identify the company represented.

Among the box holders were J. V. Ritchey, Herbert Brenon, Bluebird Film Company, Universal Film Company, Nicholas Power Company, Metro Picture Corporation, Thomas E. Donovan, Famous Players-Lasky Company, Edwin Carewe, George Terwilliger and Joseph W. Farnham, E. K. Lincoln, Greater Vitagraph, Herbert Blache, William Fox, Owen Moore, Robert Warwick, P. A. Powers, World Film Corporation, Barry O'Neil, O. A. Willat, A. Kessel, Jr., Paul Scardon and Harry Morey, and Louis J. Selznick.

Thomas Wiley, of Novelty Slide Company, outdid dimself in bringing a large sized party to the ball, and besides himself and Mrs. Wiley, the following were seen in his train: Mr. and Mrs. H. W. Bennett, Mr. and Mrs. C. H. Pierce, J. M. Solomon, Jr., Lila Stephenson, Jack and Mrs. Laiken, Mr. and Mrs. A. G. Whyte, Mr. and Mrs. George Wiley, Mr. and Mrs. J. Flinn, E. J. O'Connor, E. Lanning Masters, Margie Gans, and Pete Schmid.

Handsome souvenirs in the form of little circular powder boxes of silver, with the club monogram engraved upon them, were distributed to the ladies present.

The lighting effects in many colors were particularly charming; the gowns were sumptuous, the dancing enjoyable. All in all, it was a success socially; to all indications, financially, and certainly so, artistically. Great credit is due the committee in charge. King Baggot headed the reception committee, and J. H. Gerhardt and Jule Burnstein looked after tickets and boxes. Will C. Smith had the arrangement of the electrical effects. The music was supplied by the Astor's concert orchestra and organ, and its excellence was generally commented upon. The affair, in brief, was entirely delightful.

"THE DEEMSTER" IS NOW NEARLY COMPLETED

Shallenberger Declines to Announce Plan for Distributing Feature

The Arrow Film Company's super-production of Hall Caine's famous book, "The Deemster," is rapidly nearing completion, and it is anticipated that it will be ready for a screen showing before very long. During a period of over four months the entire cast has been working day and night at Block Island and at the Arrow Film Corporation's studio, located at Yonkers. Over 100,000 feet of negative have been taken, and it is expected that the picture will be released in from seven to ten reels.

The interpretation of the work has been left entirely to Hall Caine's son, Derwent Hall Caine, who is cast in the leading role of "The Deemster." This is his initial appearance on the screen in America, although he is one of the most popular actors in the British Empire. His style and dramatic treatment before the camera proved a revelation to his director, Howell Hansel.

In an interview with W. E. Shallenberger, president of the Arrow Film Corporation, Mr. Shallenberger refused to divulge the means of distribution to be used with "The Deemster." "This picture is really so big in every way," he said, "that those who have seen it declare it in the class of the two greatest pictures produced—a veritable masterpiece. I personally cannot say anything other than it has warranted the money which we have spent on it, and it shows it on the screen. The combination of father and son, each a star in his own line, is an ideal one, particularly with such well-known personalities as Hall Caine and Derwent Hall Caine, and I must say that the work of Derwent Hall Caine justifies the confidence I have placed in him.

"I believe 'The Deemster' will prove to be one of the big pictures of the year; in fact, of all time, as it contains every essential element upon which success is based. There is not a story in American literature which compares with 'The Deemster,' and the acting, direction, and photoplay cannot be excelled."

INCORPORATIONS

ALBANY, N. Y. (*Special*).—The Secretary of State granted charters to eleven newly organized theatrical and motion picture enterprises the past week. The total capital stock of the new concerns amounts to $221,500. The Seventy-first Street Hotel Company, of New York city, having a capital of $100,000, proposes to act as proprietors and managers of theaters. The Erin's Isle Company has been authorized by the State to engage in the theatrical and motion picture business with a capital of $40,000. Among the directors are J. Lawrence Weber, Joseph M. Weber, and Max Weber, of New York city. The complete list of new companies follows:

Meropolitan Studios, Inc., New York city. To conduct motion picture studios. Capital, $10,000. Director: John W. Mahan, Thomas F. McMahan, and Bailey C. Elliott, 1400 Broadway, New York city.

Broadway Players, Inc., New York city. To engage in a general theatrical business to produce and exploit plays and musical productions. Capital, $500. Directors: Daniel F. Griffin, Lyle E. Mahan, and Walter J. Graham, 235 Broadway, New York city.

Local Photoplayers, New York city. To manufacture and deal generally in motion picture films of all kinds. Capital, $1,000. Directors: Joseph Maddern, E. N. Maddern, and Albert L. Stillman, 41 Broad Street, New York city.

Moredall Realty Corporation, New York city. To construct and operate theaters and hotels. Capital, $25,000. Directors: Messmore Kendall, Daniel G. Griffin, and Lyle E. Mahan, 233 Broadway, New York city.

Erin's Isle Company, New York city. Motion pictures and theatricals. Capital, $40,000. Directors: Joseph M. Weber, Max Weber, and J. Lawrence Weber, 1215 Broadway, New York city.

Oliver D. Bailey, Inc., New York city. Theatrical and motion picture proprietors and managers. Capital, $8,000. Directors: Joseph Noel, John P. Parsons, and Harry S. Ronaldson, 189 Claremont Avenue, New York city.

M. M. Feely and Company, New York city. Moving pictures. Capital, $1,000. Directors: Matthew M. Feely, Marie Edwardy, and E. A. Sutton, 218 West Forty-second Street, New York city.

C. and S. Amusement Company, Brooklyn, N. Y. Theatrical and motion picture business. Capital, $6,000. Directors: Costas Stamatis, Matthew Chrystmos, and Miltiades D. Stamatis, 47 Kingston Avenue, Brooklyn, N. Y.

Sonora Shops, Inc., Yonkers, N. Y. To manage theaters. Capital, $25,000. Directors: A. M. Nascher, M. Jones, and Moritz Moos, 103 West Eighty-eighth Street, New York city.

Seventy-first Street Hotel Company, New York city. Hotels and managers of theaters. Capital, $100,000. Directors: J. Wade McGrath, J. Frank Conwell, and Charles J. Campbell, St. Andrew's Hotel, New York city.

Q. and B. Amusement Company, Fulton, N. Y. To engage in a general amusement business. Capital, $5,000. Directors: Edward Quirk, Russell D. Parsons, and Myron Bloom, Fulton, N. Y.

The Firefly Film Corporation, of Richmond, Va., has been granted a charter by the Secretary of State to conduct a theatrical and motion picture enterprises in New York State. The corporation has a capital of $200,000, and Arthur B. Graham, of 165 Broadway, New York city, has been designated as the company's representative.

GEORGE W. HERRICK.

"WITHIN THE LAW" PROMISES WELL

Work has been completed at the Vitagraph studio on the picturization, or film adaptation, of "Within the Law," the great legitimate stage success by Bayard Veiller. It is now ready for production by Director Wm. P. S. Earle, with a notable cast of Vitagraph screen stars, headed by Alice Joyce and Harry Morey.

60,000 PEOPLE

saw Mary Pickford's great Artcraft Picture, "Less Than the Dust," the first day it was shown in Greater New York only.

How many thousands were denied admission from the five metropolitan theatres that showed this picture can only be guessed.

MARY PICKFORD'S ARTCRAFT PICTURE

was shown in 81 leading theatres during the past week for six days or more—over a thousand theatres in smaller towns will show the picture for two, three and four days following the eighty-one.

The telegraphic returns received by us, up to and inclusive of Friday, show that in over 92% of these theatres attendance records were broken!

How would you like a little record of your own broken? Mary can do it!

Wire at once for fuller particulars concerning this greatest of all Pickford Pictures

ARTCRAFT PICTURES CORPORATION

729 Seventh Avenue New York

WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

GAIL KANE
in
"The Men She Married"

Cast including Muriel Ostriche, Montagu Love and Arthur Ashley

Adapted from the story by Harold Vickers, published in "Snappy Stories Magazine."

Directed by TRAVERS VALE.

RICHARD RIDGELY

AT LIBERTY

Current Release—Kleine-Edison-Selig-Essanay—"THE HEART OF THE HILLS".

Coming Release—Paramount Pictures—"THE MARTYRDOM OF PHILIP STRONG"

NILES WELCH

LEADING MAN

Marguerite Clark Company

FAMOUS PLAYERS Direction J. SEARLE DAWLEY

EDWARD JOSE

ASTRA—PATHÉ

ADELE LANE

Address care DRAMATIC MIRROR.

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 26

DOROTHY GISH

IN

"CHILDREN OF THE FEUD"

FINE ARTS

A story of the Mountains and their people. Here are simplicity, intrigue, passion and violence welded together into a powerful play of red-blooded American life, with not a moment free from suspense and rapid-fire happenings.

CLARA WILLIAMS and WILLIAM DESMOND

IN

"THE CRIMINAL"

KAY BEE

A new Triangle star in a role especially conceived for her. The story—a girl born outside the social pale, in her native Italy, thrown into the maelstrom of New York, and beset with the evils of a great city. Enters a man who changes things. There are smiles and tears; but then, good salt water hurts no one—and its a soul-stirring play done in a big way.

KEYSTONE COMEDIES

Two—Filled to the brim with wholesome, rollicking fun.

ROBERT T. THORNBY

Producer---World-Paragon Pictures

Current Release—"HER MATERNAL RIGHT," with Kitty Gordon

In Preparation—"LITTLE COMRADE," with Ethel Clayton and Carlyle Blackwell

Formerly Producer of Keystone and Vitagraph Successes

FRANCIS J. GRANDON

FEATURE PRODUCER

SOME OF THE STARS I HAVE DIRECTED:

MARY PICKFORD, MME. PETROVA, HELEN WARE, EDMUND BREESE, VIOLET MERSEREAU, KATHLYN WILLIAMS

Address Hotel Marseilles, 103rd St. and Broadway, N. Y. C. Phone 7680 Riverside.

RETURN FROM ROCHESTER

The representatives of the National Association of the Motion Picture Industry who went to Rochester to confer with the convention of the New York State Federation of Women's Clubs, returned to New York Friday of last week. Executive Secretary Frederick H. Elliott made a stop in Buffalo before coming to the city Friday night.

The Buffalo trip placed the association in close touch with the women of the State, and it is expected that some form of co-operation between the public spirited women of New York and the National Association will result. Mr. Elliott conferred with the new officers of the Federation, and Wallace Thompson, the publicity director, also took part in various conferences and addressed the committee on industrial and social affairs.

The board of directors of the association will meet in the New York offices, 805-806 Times Building, Nov. 29, to consider a very large number of subjects which have been called to its attention by the committee.

MOTION PICTURE NEWS FROM THE PACIFIC COAST

Activities in the Studios and Notes of Interest Concerning the Film Folk in California

By MABEL CONDON

LOS ANGELES, CAL. (*Special*).—The Motion Picture Directors' Association will give its second annual ball at the Hotel Alexandria on Thanksgiving night, an exclusive affair, to be in the form of a buffet-dansant, where everything will be done to make their guests happy and thankful they came to it. At 8 o'clock the concert will start in the ball room, by 9 all the guests are expected to arrive, an hour later the ball commences, and the fiesta shall last until all are surfeited. There is to be no grand march, no "up-stage" displaying, shop talk tabooed, and all take hands all around for joy.

Hobart Bosworth, the famous Lasky star, who is appearing with Mae Murray in her new production under direction of Robert Leonard, had his right foot crushed during the taking of a furious scene. Immediately upon its conclusion Mr. Bosworth was taken to his home, but is expected soon to be able to resume his work.

Director Rupert Julian at Universal City is making fast progress filming Charles Dickens' famous story, "A Christmas Carol," in which Julian plays "Scrooge," supported by Harry Carter as Jacob Marley, and Agnes Vernon, Francelia Billington, Claire McDowell, Lydia Yeamans Titus, Wadsworth Harris, and Bernie Suslow.

The Signal Film Corporation is well along with its production of the seventh episode in their latest Helen Holmes serial, "The Lass of the Lumberlands." Many scenes were made at the Yosemite at the time of the company's last trip there; the remainder will be taken this week at the Los Angeles studios, then the entire company will leave for a five days' trip to El Portal.

As a "Girl of 1776," Vola Vale is appearing in support of Fannie Ward in a current Lasky feature.

It is announced that when Cleo Madison's contract with Universal expires on January 1 she will enter business for herself.

Herbert Standing, of the Morosco studios, has issued invitations to a house-warming on the 13th. Notwithstanding the ominous date, no one declined a card from this source.

Director Charles Swickard at Universal City is making rapid progress on "The Scarlet Crystal," by J. Grubb Alexander. The principal roles are played by Betty Schade, Dorothy Davenport and Herbert Rawlinson. Mr. Swickard's fame is founded on his fast, artistic direction.

Blanche Sweet, the Lasky star, was graciously granted a two weeks' vacation. Just as she had time enough to pack up a trunk or two there was a phone from the studio and she had to turn right around and go back to her war paint.

Last week at the Mack Sennett-Keystone studios several hundred feet were "shot" of one of the most elaborate "sets" of the year, which portrays a Western gambling hall in a Montana township. Mack Swain is featured as the grizzled sheriff of that wild and woozy burg, infested further by cowboys, miners, girls in bedizened ballet skirts, gunmen, card tables, faro wheels, and all other sorts of novelties.

Twelve-year-old Eleanor Crowe left the Fox Company last week to accept a special offer made to her from New York City capitalists, in view of the big future the screen offers her to feature her in a series of pictures ranging from the Ella Hall type to strongly romantic leads.

While running in a Rolin comedy last week Harry Todd stumbled in chasing a man, and when they picked up the remnants it was found that the ligaments were torn from the bones of his leg below the knee, necessitating a plaster cast, bandages and other pleasant remedies. Nice, gentle work these comedy players have to keep the world in good humor.

Harry Pollard, the head of the Pollard Picture Plays Company of San Diego, was highly praised by several prominent naval men to whom he gave a trial run of "Miss Jackie of the Navy." Their attention was attracted by the careful way in which the details on board ship were directed, and they were delighted by Margarita Fischer romping all through the comedy in the title role of "Miss Jackie."

At the Lasky studio $9,475,248.23 has been wagered on the presidential election—$4.13 of this being cash.

Antonio Moreno loves his California, though there is now a crumpled rose leaf in his flowery couch. He is getting fat—and who could ever see a romantic leading man fat? Now, though, the which has never happened to him in New York, the Los Angeles Vitagraph vigilance committee spied a threatened disaster to their handsome leading man—s-s-s-t!—'tis a double chin! He is now bunking at the L. A. Athletic Club, and what those coaches do to him there would wring the hearts of his friends.

Doris Baker, the clever little screen actress, has received much praise for her work in "Alias Jimmy Valentine," produced by the Burbank Stock Company. Through this "legitimate" success little Doris has been offered the title role in "The Littlest Rebel."

A delegation of prominent film folks were present at the Southern Pacific station last week to give a rousing send-off to the Metro-Yorke cast, headed by Producer Fred J. Balshofer, Harold Lockwood and May Allison, on their way to Monterey, California. Mr. Lockwood's drawing room was filled with cigars, cigarettes and literature, while Miss Allison's section was smothered with flowers, confectionery, and ice cream—the gift of one of the best Lockwood-Allison boosters in the country. The Yorke-Metro company will remain in Monterey ten days, and on the return to the studio will spend three days in San Francisco for some special Chinatown scenes.

In a Russian play, under production at Universal City, Richard Dunsew played a powerful emotional scene under the inspiration of the music making of his boyhood friend, Mischa Elman, the famous violinist.

Calder Johnstone, of the Balboa scenario staff, is devoting his entire attention to the adaptation of "The Twisted Thread," by H. M. Horkheimer, which Balboa will produce in serial form.

Director William Wolbert, of the Western Vitagraph, is laying out plans for the sets of a big new production, "Aladdin of Broadway," in which Edith Storey, Antonio Moreno, and William Duncan fill the leads. Miss Storey plays a difficult double character, that of an Arabian mother, and of the half-breed daughter, whose father is an Englishman. Lord Fitzgerald, played by William Duncan.

Margaret Whistler, who played the "heavy" in support of Ella Hall in the Universal five-reel feature, "Mary, Keep Your Feet Still," was so overcome in portraying the terrible role that Director Conway had to cut the scene until Miss Whistler could control herself.

William Duncan, one of the small number of really big athletic men claimed by the screen, is contributing a series of ten articles to an Eastern newspaper syndicate on the screen significance of athletics.

Mary MacIvor, a new ingenue beauty, has been selected to play the lead opposite William S. Hart in the current Triangle-Kay-Bee production by J. S. Hawks.

Edward Earle, the handsome Metro leading man, is headed toward Los Angeles. At the request of many managers he is touring their theaters in a personal representation novelty sketch. Mr. Earle will be remembered for his two years of legitimate fame, and followed by three years of screen experience.

The Western Vitagraph, alert to the exigencies of the fickle taste of the motion picture public, has begun a series of single-reel dramas, "The Dangers of Diana." Under the directorial eye of David Smith, Jack Wetherby will rescue lovable Mary Anderson from any dangers that Diana will bring to her.

Charles Gunn has just signed a two years' contract with Thomas H. Ince as leading man. His first picture under the new agreement will be in "The Spark," with Bessie Barriscale and Howard Hickman. Mr. Gunn has to his credit many legitimate years of experience as leading man, made his first screen bow under Thanhouser, and will be well remembered in his first Western Coast picture as leading juvenile with Tyrone Power.

The Winter film social season was officially opened last Saturday night by a party given by Marie Doro and her husband, Elliott Dexter, at their home, Rock Cranny Ranch, near Hollywood. The chief features were an exhibition dance given by Wallace Reid, with Charlie Chaplin as a partner; a terpsichorean version of Mendelssohn's Spring Song by Chaplin, and later several vocal selections rendered by the sweet young voices of Douglas Fairbanks and Chaplin. In addition to the talent above, those present were Fannie Ward and Jack Dean, the Hobart Bosworths, the de Mille families, the Tully Marshalls, the James Neills, James Young, Antonio Moreno, the Fred Kreys, Mr. and Mrs. Kenneth McGaffey, Mr. and Mrs. Wilfred Buckland, and various others of the elect.

Director Joseph de Grasse is picturizing at Universal Harvey Gates's photoplay, "The Wrong Side of Paradise," a five-reel feature. The leads are played by Dorothy Phillips and William Stowell, with Lon Chaney as the "heavy."

Actor-Director Henry King is not only directing, but co-starring with Helen Marie Osborne, the Little Mary Sunshine of Balboa-Pathe fame, in a series of six five-reelers by Dan F. Whitcomb. The third of the series, "Shadow and Sunshine" will be released Nov. 12.

Director Allen J. Holubar has just completed a three-reeler at Universal City, in which he is also playing the lead, supported by Francelia Billington, Maude George, Irene Hunt, and Charles Cummings.

SAVAGE ENTERS FILMS

In announcing the availability of States rights to "Robinson Crusoe," a five-part photoplay, Henry W. Savage enters the growing ranks of pre-eminent American producers who are coming into the silent drama realm. The popularity of the story, the prominence of the producer and the skill of the director George Marion, make for unusual interest.

Among the thrilling and interesting incidents may be mentioned the attack of the pirates, the cannibal feast, the slave market and the really terrifying tropical storm.

ART DRAMAS TAKES GREAT PRIDE IN PRESENTING TO THE INDUSTRY ITS FIRST THREE PRODUCTIONS

They will fulfill our promise of well rounded picturizations of strong and well known stories, dominated by action, and acted by players whose past work has been of an excellent standard. They will be satisfying, patron-gaining, entertainments.

GERTRUDE McCOY in "THE LASH OF DESTINY" supported by an excellent cast, including Duncan McRae, Helen Green, Arthur Housman, and Mabel Scott.

An unusual story, embodying a number of strong situations that give Miss McCoy splendid opportunity to display her versatility. A new treatment of the theme of the country girl who comes to the city, plays the game, wins, loses, and finally wins again. Selected to be the First Art Drama.

Directed by George Terwilliger. Produced by the Van Dyke Film Production Co.

RELEASED DECEMBER 14

JEAN SOTHERN in "WHOSO TAKETH A WIFE." A remarkable answer to Hall Caine's "The Woman Thou Gavest Me," picturized from the novel of the same name, written by J. Wesley Harmon. A big, virile story of the problem that confronts a girl who marries a man she does not care for, and who later meets the man she loves.

A special photoplay edition of the book now being prepared, to be illustrated with still pictures from the Art Dramas production. To be advertised everywhere by the local bookseller in conjunction with the showing of the picture.

Directed by Frank Crane. Produced by the U. S. Amusement Corporation.

RELEASED DECEMBER 21

DOROTHY BERNARD in "THE RAINBOW," with Robert Conness and Jack Sherrill.

"The Rainbow" was one of the big hits of the legitimate stage, having had a run of over a year at the Liberty Theatre, New York City, with Ruth Chatterton and Henry Miller in the leading roles. An intensely powerful story, it tells of the separation of a father from his daughter because of his estrangement from his wife, and how he sees his child for the first time in fifteen years, and then for only one day, and the curious chain of circumstances that finally reunites the family.

Play by A. E. Thomas. Directed by Ralph Dean. Produced by the William L. Sherrill Feature Corp.

RELEASED DECEMBER 28

The distributors of Art Dramas are:

NEW YORK
Modern Feature Photoplays, Inc., 729 Seventh Avenue.
Chas. H. Streimer, Mgr.

BOSTON
Art Dramas, Inc., of New England, 205 Pleasant Avenue.
Edw. A. Golden, Mgr.

PITTSBURGH
Liberty Film Renting Co., 934 Penn Avenue.
Mayer Silverman, Mgr.

PHILADELPHIA
Electric Theatre Supply Company, 13th and Vine Streets.
Harry Schwable, Mgr.

CHICAGO
Art Dramas Service, Inc., 207 South Wabash Avenue.
R. O. Proctor, Mgr.

DETROIT
Tri-State Film Exchange, Inc., 59 Connecticut Avenue.
A. W. Blankmeyer, Mgr.

CINCINNATI
Tri-State Film Exchange, Inc.
Frank Smith, Mgr.

CLEVELAND
Tri-State Film Exchange, Inc.

SAN FRANCISCO
De Luxe Lasky Film Corp., Humboldt Bldg.
Mark M. Leichter, Mgr.

LOS ANGELES
De Luxe Lasky Film Corp.

NEW ORLEANS
Boehringer Amusement Co., Inc.

DALLAS
Boehringer Amusement Co., Inc.

ART DRAMAS, Incorporated

116 W. 39th Street **NEW YORK CITY**

MEMBERS OF OLD FILM "TRUST" SUED FOR LARGE AMOUNT

$18,252,822 Sought Under Sherman Law from Picture Companies

In the Federal District Court last week seven actions under the Sherman anti-trust law, aggregating $18,252,822, were started, asking treble damages, by Messrs. Cockran and Manton as counsel for the Colorado Film Exchange; Samuel Schiller, of Chicago; the Standard Film Exchange; the George Melies Company, of Illinois; Miles Brothers, Inc.; Eugene Kline, of Chicago, and the Chicago Film Exchange. The defendants are the Motion Picture Patents Company, the General Film Company, the Biograph Company, Thomas A. Edison, Inc., the Essanay Film Manufacturing Company, and all the other concerns formerly identified with the alleged trust, their officers and directors. The plaintiffs allege that because of the film combination they were unable to compete in the open market, and their business was damaged to one-third of the amount of the damages sought.

The so-called "motion picture trust" was ordered dissolved in the United States District Court on Oct. 2, 1915. This decision was against the Motion Pictures Patent Company, made up of producing organizations, and the General Film Company, distributing agent of the patent company.

"CHARITY" IN CHICAGO

Mutual Release Exhibited Privately is Well Received

"Charity," Mutual's picture by Linda A. Griffith, which is an expose of misplaced charity and graft methods, was exhibited at a preview in Chicago at the Ziegfeld Theater before an audience of the city's most cultured and philanthropically inclined people on Friday morning, Nov. 10. Bishop Sampel Fallows, one of America's leading clergymen, was present to give a short address on the subject of the orphan child and to express his appreciation of the Mutual's big picture, and in the audience were Judge and Mrs. Thomas F. Scully, Mrs. Kellogg Fairbank, president of Chicago Lying-In Hospital and Dispensary; Mrs. M. L. Rothschild, Miss Caroline E. Hughes, of the Child Welfare Club of Philadelphia; Miss May Bartelae, and 600 others.

Slips on which requests for opinions were made were distributed at the time of the Chicago showing, and the enthusiastic response shows that Chicago students of sociological conditions consider "Charity" a great education film.

Meet All the Big Stars at the

MOVIE BALL

WEDNESDAY, THANKSGIVING EVE.

Madison Square Garden

NOVEMBER 29, 1916

Contest for Girls to Enter Movies.

$300 in Prizes to the Person Putting On Most Novel Stunt.

Cabaret-Novelty Stunts by Movie Stars.

TICKETS, $1.00

HEADQUARTERS
218 West 42nd Street
Phone Bryant 3210

WITH THE MOTION PICTURE EXHIBITORS

VERBAL PYROTECHNICS AT OCHS HEARING

Committee Inquiry Into Charges Preferred in Letter; Matter of New Trade Organ Brought Up

What promised in the beginning to be nothing more than a dry committee probe into the charges made by Fleischman and Goldreyer, through a letter published in *Variety*, Oct. 27, against Lee A. Ochs, president of the Exhibitors' League of America, developed, last week, almost the proportions of a court trial, abounding in flights of rhetoric, Parthian shafts of wit, tinged with bitterness, and, at the close of Saturday's session, it appeared that not Lee A. Ochs solely, but the new journal, yclept *The Exhibitors' Trade Review* also, was the subject of special consideration.

The hearing was before a committee appointed from the New York local of the Exhibitors' League, composed of eight men, four of whom were chosen by the organization and four by the authors of the letter—Messrs. Fleischman and Goldreyer. Samuel Trigger was chosen chairman and Chas. Steiner acted as secretary. The committee consisted of Sydney Ascher, Chas. Steiner, H. W. Anson, A. B. Samuelson, M. Glynn, Morris Needle, Samuel Rhonheimer, and Mr. Oestricher. Tobias A. Keppler was counsel for Fleischman and Goldreyer who, in company with *Variety*, S. Silverman and J. Lowe, both of that paper, have been sued by Mr. Ochs, the amount aggregating half a million dollars. After the first appearance of the article, Secretary T. H. Howard, of the League, wrote a letter calling attention to the charges of alleged misconduct on the part of Mr. Ochs, to the effect that he had exploited his office by using his power to obtain preferential terms from film distributors and had not observed the spirit of co-operation presumed to be the principle of the League. Howard's letter intimated that the act of Fleischman and Goldreyer was not one actuated by the spirit of brotherly love and reflected on the organization. The suits followed and since the problem had begun to take on such an important aspect, the Motion Picture Exhibitors' League determined to thresh it out and the committee was appointed as given above.

A meeting had been held the previous Tuesday at which nothing was accomplished because Mr. Ochs was out of town. The investigation was taken up Saturday and almost the entire day occupied thereby, after which an adjournment was taken till Tuesday when the matter was further considered.

Mr. Keppler had Mr. Ochs on the witness stand Saturday and it was between them that the verbal pyrotechnics developed. Several of the committee thought Ochs, or the League, or both, should be represented by counsel, but not until late in the inquiry did an attorney appear for the president of the League, who seemed exceedingly bored by the whole affair.

Attorney Keppler endeavored to prove that, by means of his influence and office, Ochs had taken away from Fleischman and Goldreyer, who operate theaters near Ochs's houses, the film service of several companies. Ochs maintained that he paid as much for his service for one house, in some instances, as they did for two. He had letters from exchange managers, apparently supporting his contentions, which he wished to read, but this the opposing counsel refused to allow. Finally, the matter of the new exhibitors' trade organ was brought up. The question of whether there is any film concern owning stock in the paper was considered and a request for the books of the publishing corporation was made. It was decided to have them on hand at the next meeting, Tuesday. Ochs insisted that the publication of the trade journal was a matter for the national, and not the local body to consider.

The inquiry was characterized by the frequency of interruptions, the difficulty of getting anywhere, the innumerable digressions. An answer to the charges of Mr. Howard, from Fleischman and Goldreyer, which Keppler wished to have read into the minutes, was the cause of much argument and delay. The committee desired to hold the inquiry strictly to the matter published in *Variety* and the attorney argued that the answer was simply a bill of particulars therefor.

The principal question seemed to center about the manner in which Mr. Ochs secured the service of several film companies for his theaters, which service had formerly been enjoyed by the two competing exhibitors. Ochs endeavored to make plain that he had accomplished this merely by paying more money or taking an entire service where others might take only a part, and so on. Regarding the *Trade Review*, Attorney Keppler wanted to know if there was any objection to the exhibitors knowing all about the publication. Ochs said there was not but that it was a matter only to be discussed properly in the national body.

While the tilts occurring between lawyer and witness as well as between others present at the hearing, conducted at 218 West Forty-second Street, were occasionally quite warm, these were interspersed by flashes of good humor and the whole inquiry assumed a Pickwickian aspect, despite its seriousness. One thing seems certain—the report of the committee to the League, when finally completed, will be about as voluminous as the city budget and as involved as the findings of a society for psychocosmographical research.

BURY THE HATCHET

Exchange Men and Exhibitors Settle Express Charge Problem

After a series of conferences attended by Messrs. Beck, Saunders, and Rayner, executives of the F. I. L. M. Club, and a committee of the Motion Picture Exhibitors' League, headed by L. F. Blumenthal, it was finally decided at a meeting of the F. I. L. M. Club to let the matter of express charges stand as it was prior to the formation of the F. I. L. M. Club, and that this order would be in effect until Jan. 1, 1917, when the question of return charges would be taken care of by individual negotiation between the exchange men and the exhibitors. This clears the way for a complete understanding between the club and the New York exhibitors, and it is believed an amicable arrangement can now be effected, whereby they can co-operate in all matters affecting them.

At a special meeting of the Exhibitors' League, to be held on Friday afternoon at 2 P.M., this and some other very important matters will be discussed.

CONFIRM NEW ARRANGEMENT

In answer to many inquiries, H. E. Aitken, president of the Triangle Film Corporation, and W. W. Hodkinson, president of Superpictures, Inc., announce the formation of the Triangle Distributing Corporation, to be owned jointly by their two companies.

The purpose of the new organization is to operate the twenty-two Triangle Exchanges and to handle exclusively in the United States the Triangle-Fine Arts, Kay Bee and Keystone productions, together with the films released by Superpictures, Inc.

Messrs. Aitken, Kessel and Baumann will continue their activities with the Triangle Film Corporation and the producing companies; and W. W. Hodkinson, as president and general manager of the new company, and Raymond Pawley, as treasurer, will be in charge of the distributing organization, with headquarters at 1459 Broadway, New York.

BOARD OF REVIEW LUNCHES

The annual meeting of the National Board of Review was held at the Hotel Astor on Saturday, Nov. 18. It was the first "get together" meeting of the year and was welcomed with enthusiasm by the members of the committee. During the luncheon served in the East ballroom of the Astor, a number of representative members of the film industry addressed the members. Dr. Cranston Brenton, chairman of the board, made the opening address, and introduced William M. Seabury, general counsel of the National Association of the Motion Picture Industry, who spoke from the standpoint of the producers on reconciling commercial needs with ethical ideals. This was followed by a short talk from Mr. and Mrs. Sydney Drew on the camera as an audience. Mr. Rothapfel, of the Rialto, spoke on slapstick comedy; Henry Moskowits, president of the Municipal Civil Service Bureau, discussed the adequacy of police regulation; Campbell MacCulloch, of the Triangle Company, spoke on the problem of getting the right people to the pictures, and Stephen Bush talked of the moving picture industry and the National Board.

COMMISSIONER STOPS FILMS

Commissioner Bell, of the City License Bureau, has ordered that the following pictures shall not be exhibited in New York city: "The Sex Lure," produced by Ivan; "It May Be Your Daughter," Moral Uplift Company; "War's Women," Exclusive Features; "Protect Your Daughter," Radio Films; "Twilight Sleep," Twilight Sleep Company. The "Sex Lure" was objected to by reason of the title as used in advertising and "Twilight Sleep" because, it is claimed, an agreement in regard to its showing has been violated. Exhibitors have been notified not to show these pictures under penalty of revocation of their licenses.

Supreme Court Justice Philbin granted an order, returnable this week, calling on License Commissioner Bell to show cause why he should not be restrained from interfering with the production in this city of a moving picture entitled "The Sex Lure."

The order was obtained by Alexander Rosenthal, attorney for the Ivan Film Productions, Inc., producer, and the Merit Film Corporation, distributer, of the film.

PHOTOPLAY FEATURES OF THE MARKET

Paramount Program
Famous Players

Date.	Title.	Star
Nov. 20	Miss George Washington—Drama	Louise Huff, Jack Pickford
Nov. 27	Nanette of the Wilds—Drama	Marguerite Clark
Dec. 4	A Coney Island Princess—Drama	Irene Fenwick and Owen Moore
Dec. 18	Traveling Salesman—Comedy	Frank McIntyre
	LASKY	
Nov. 16	The Year of the Locust—Drama	Fannie Ward
Nov. 23	The Yellow Pawn—Drama	Ridgely and Reid
Dec. 11	Oliver Twist—Drama	Marie Doro
Dec. 14	Victoria Cross—Drama	Lou-Tellegen
	PALLAS	
Nov. 9	A Son of Erin—Comedy drama	Dustin Farnum
	PARAMOUNT	
Nov. 30	Martyrdom of Phillip Strong—Drama	All Star Cast
	MOROSCO	
Dec. 7	The Road to Love—Drama	Lenore Ulrich
	PATHE GOLD ROOSTER FEATURES	
	Thanhouser	
Nov. 19	The World and the Woman—Drama	Jeanne Eagels
Dec. 17	King Lear—Drama	Frederick Warde
	Balboa	
Nov. 12	Shadows and Sunshine—Drama	Little Mary Sunshine
	Greater VITAGRAPH V. L. S. E., INC.	
Nov. 20	The Dollar and the Law—Drama	Lillian Walker
Nov. 27	An Enemy to the King—Drama	E. H. Sothern and Edith Storey
Dec. 4	Rose of the South—Drama	Peggy Hyland and Antonio Moreno
Dec. 11	The Enemy—Drama	Peggy Hyland, Evart Overton, and Charles Kent
Dec. 18	Whom the Gods Destroy—Drama	Alice Joyce, Harry Morey, and Marc MacDermott
	BRADY—WORLD	
Nov. 20	The Madness of Helen—Drama	Ethel Clayton, Carlyle Blackwell
Nov. 27	The Men She Married—Drama	Gail Kane, Montagu Love
Dec. 4	All Man—Drama	Robert Warwick and Mollie King
Dec. 11	The Rise of Susan—Drama	Clara Kimbal Young
	MUTUAL FILM	
Nov. 6	And the Law Says—Drama	Richard Bennett
	AMERICAN	
Nov. 13	Immediate Lee—Drama	Frank Borzage, Anna Little
Nov. 13	A Peck o' Pickles—Comedy	Kolb and Dill
	TRIANGLE	
	Fine Arts	
Nov. 19	The Microscope Mystery—Drama	Constance Talmadge, Wilfrid Lucs
Nov. 26	The Children Pay—Drama	Dorothy Gish
Dec. 2	Children of the Feud—Drama	Dorothy Gish
Dec. 9	The Wharf Rat—Drama	Marsh-Harron
	Ince	
Nov. 19	The Honorable Algy—Drama	Charles Ray, Margery Wilson
Nov. 26	The Devil's Double—Drama	William S. Hart
	Kay-Bee	
Dec. 2	The Criminal—Drama	Desmond-Williams
Dec. 9	Bawbs O'Blue Ridge—Drama	Bessie Barriscale
	BLUEBIRD	
Nov. 20	The Measure of a Man—Drama	Louise Lovely, J. W. Kerrigan
Nov. 27	The Bugler of Algiers—Drama	Ella Hall, Rupert Julian
Dec. 4	The Sign of the Poppy—Drama	Gertrude Selby
Dec. 11	The Price of Silence—Drama	Dorothy Phillips
	METRO Pictures	
	Rolfe	
Nov. 13	The Wager—Drama	Emily Stevens
Nov. 27	The Sunbeam—Drama	Mabel Taliaferro
	Popular Plays	
Nov. 6	Extravagance—Drama	Mme. Petrova
	Yorke	
Nov. 20	Big Tremaine—Drama	Harold Lockwood, May Allison
	K. E. S. E. SERVICE	
	Essanay	
Nov. 20	The Chaperone—Drama	Edna Mayo, Eugene O'Brien
Dec. 4	The Breaker—Drama	Bryant Washburn, Nell Craig
	EDISON	
Nov. 13	The Cossack Whip—Drama	Viola Dana
Dec. 11	A Message to Garcia—Drama	Mabel Trunnelle, Robert Conness
	INTERNATIONAL	
Nov. 2	The Ocean Waif—Drama	Carlyle Blackwell, Doris Kenyon
Nov. 13	The Jockey of Death—Drama	
	SPECIAL AND STATE RIGHT FEATURES	
	FROHMAN	
Oct.	Conquest of Canaan—Drama	Jack Sherill, Edith Taliaferro
Nov.	The Witching Hour—Drama	C. Aubrey Smith
	ARTCRAFT	
Nov. 6	Less Than the Dust—Drama	Mary Pickford
	METRO	
Oct.	Romeo and Juliet—Drama	Bushman and Bayne
	SPECIAL	
Nov.	Woman Who Dared—7 parts	California M. P. Corp.
Oct	The Crisis—7 parts	Sherman Elliott, Inc.
	SELZNICK	
Nov.	War Brides—Drama	Alla Nazimova
Nov.	The Foolish Virgin—Drama	Clara Kimball Young
Nov.	Panthea	Norma Talmadge
	SERIALS or Series	
Nov. 6	Lass of the Lumberlands—Signal Mutual	
Nov. 13	Beatrice Fairfax—International	
Nov. 20	Crimson Stain Mystery—Consolidated	
Nov. 20	Scarlet Runner, "Glove and Ring"—Vitagraph	
Nov. 20	Yellow Menace, "Aeroplane Accident"—Unity	
Nov. 27	Scarlet Runner, "Gold Cigarette Case," Vitagraph	
Dec. 17	The Shielding Shadow, "The Stolen Shadow," Pathe	
Dec. 17	Pearl of the Army, "The Silent Menace," Pathe	

ACTIVITIES OF NATIONAL ASSOCIATION OF MOTION PICTURE INDUSTRY

ELLIOTT TO ATTEND

Safety First Federation to Meet in December —Seabury to Deliver Address

Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, has been instructed to attend the convention of the Safety First Federation of America at Baltimore on Dec. 8 and 9, when William M. Seabury, general counsel of the association, will deliver an address.

Noting the activities of the film organization for safeguarding the lives of 20,000,000 persons who daily attend picture shows, Darwin P. Kingsley, president of the Federation, opened correspondence with the association with the result that at the last meeting of the executive committee it was decided to form an affiliation which promises to be widely beneficial. Mr. Kingsley is president of the New York Life Insurance Company.

The fire prevention regulation committee of the National Association, with Jesse L. Lasky as chairman, is made up as follows: J. E. Brulatour, Eastman Films, New York; William L. Sherrill, Frohman Amusement Corporation, New York; S. H. Trigger, Tremont Theater, New York; L. L. Levine, Regent Theater, Brooklyn; Alfred Hamberger, Chicago, Ill.; A. S. Le Vino, Arrow Film Corporation, New York; Morris Choynski, M. P. E. L., Chicago; Judge A. P. Tugwell, Los Angeles; Thomas Furniss, Duluth, Minn.; Mr. Flintom, manager of the Kansas City Paramount Pictures Company, Kansas City; S. A. Lynch, of Atlanta, Ga., and Asheville, N. C.; Ernest Herstman, Boston, Mass.; Stanley Mastbaum, Philadelphia; Guy Wonders, Baltimore, Md.; C. W. Deming, John A. Eckert Company; J. H. Hallberg, New York; Charles Martyne Biscay, secretary and treasurer of the *Insurance Press*; A. C. Curruthers, second vice-president of the Safety Engineering Society, New York; L. S. Skerrett, general manager of the Nichols Power Company, New York; J. F. Ancona, Eastman Kodak Company, Rochester, N. Y.; William Sistrom, Universal Film Manufacturing Company.

SLIDE MEN ORGANIZE

On Monday evening, Nov. 6, a permanent association of slide manufacturers was formed in New York in the offices of the Novelty Slide Company. One of the main objects of this organization shall be to promote the quality of the lantern slide, and to insure for exhibitors a standard of workmanship in slides.

This organization proposes to co-operate with the other branches of the National Assocation of the Motion Picture Industry with a view to improvement of the product and the method of distribution.

A permanent organization was affected, articles of association and by-laws adopted, and the following officers have been elected to serve for a period of one year: Joseph F. Coufal, president; B. J. Knoppleman, secretary, and Herbert Wyckoff, treasurer.

The following concerns have become charter members of this new organization, and were represented as follows:

Herbert Wyckoff and John J. West, of the Manhattan Slide and Film Company; Fred A. Apfelbaum, of the Perfection Slide Company; Mrs. Rose Shack, of the Commercial Slide Company; B. J. Knoppleman and A. L. Harst, of the Excelsior Illustrating Company; J. E. Long and W. F. Bete, of Long and Heller, Inc.; Herman Rosenberg, of the Greater New York Slide Company; Thomas G. Wiley and Joseph F. Coufal, of the Novelty Slide Company.

ASSOCIATION DOINGS

Stimulated by the success of the recent formation in Chicago of an advisory committee of the National Association of the Motion Picture Industry, the board of directors at its meeting Friday, having received comprehensive data bearing upon the situation in Massachusetts and the immediate need there of an organization having been strongly emphasized by correspondents, Frederick H. Elliott, executive secretary, was authorized to proceed on the same lines in Boston as he did in Chicago.

The movement for motion pictures suitable for children was given notable aid when a resolution empowered President William A. Brady to appoint a committee on plays for children and that the selection be printed in pamphlet form. This important work was intrusted to Jesse L. Lasky, David Wark Griffith, and John R. Freuler.

The National Association having taken a poll on censorship among all of the candidates for Governor and Senatorial and Congressional candidates will now arrange through its legislative committee a compilation of the records of all of the men who will occupy office.

CHARLES GUNN has been East as the genteel heavy in the Raymond B. West pictures, with Dorothy Dalton and Howard Hickman, at the Culver City Studios.

APPROVE ADVERTISERS' IDEA

National Association Committee Endorses Position Taken by the Organization

The executive committee of the National Association of the Motion Picture Industry, has endorsed the strongly defined attitude of the Associated Motion Picture Advertisers, Inc., as embodied in a letter to the association, against improper advertising and exploitation. The officers of the Advertisers' organization are: President, Arthur James; vice-president, Wallace Thompson; secretary and treasurer, E. Lanning Masters; directors, John C. Flinn, Harry Reichenbach, Paul Gulick, Carl H. Pierce, Hopp Hadley, and S. B. Van Horn.

These advertising experts have made a careful survey of the national field and their findings, coming with the weight of authority, are most important at this period in the evolution of the industry when so much professional attention and organized civic activity all over the country is being directed to some of the palpable things that offend good taste or are indeed entirely vicious. The communication, which was so heartily endorsed by the executive committee and referred to the board of directors for further action at the meeting on Nov. 29, is as follows:

"The Associated Motion Picture Advertisers, Inc., believing that objectionable advertising either by producers, distributors or exhibitors, is inimical to the best interests of the industry and the public, requests the good offices of the National Association of the Motion Picture Industry in discouraging such advertising.

"The Associated Motion Picture Advertisers believes that any form of advertising, whether trade magazines, newspapers, poster, herald or lobby display, which improperly exploits sex or violence, or caters to morbid curiosity, is instrumental in arousing criticism of motion pictures as a whole, and induces agitation for censorship.

"The Associated Motion Picture Advertisers also believes that the exploitation of minor unimportant incidents in a picture as representative of the whole, the facts being distorted in behalf of sex or violence where neither element was intended or existed in the production, is reprehensible not only from the standpoint of truth in advertising, but also from that of the best interests of the industry and the public.

"The Associated Motion Picture Advertisers believes that if such isolated practices are protested by the National Association of the Motion Picture Industry, it will have a salutary effect upon the offenders and aid in the elimination of one potent source of censorship agitation, and further will properly express the majority opinion of the entire industry."

PICTURES AND POLITICS

How the Film People Aided in the Re-election of Governor Whitman

Because Governor Whitman vetoed the obnoxious Cristman Wheeler Censorship bill which passed the last legislature and provided for a censorship of motion pictures in New York State, the film people rallied to his support at the recent election in which he ran, approximately, 35,000 votes ahead of the Presidential candidate of his party.

Commenting on the subject, the *Brooklyn Eagle* gives the motion picture campaign a large measure of credit for this.

The film men supported Whitman along non-partisan lines.

Because Governor Whitman was being secretly opposed by a limited reform element on account of his stand on this piece of legislation the effort grew to offset this opposition by the support of the allied motion picture industries.

J. J. McCarthy and Theodore Mitchell, who have handled the D. W. Griffith Attractions for the latter's New York headquarters, organized the campaign for the Governor. Mr. Griffith financed the undertaking and gave his own time to it when he was here.

The assistance of film organizations was enlisted, slides employed.

Though heads over heels in work with his personal interests D. W. Griffith took time to make a film story of the Governor's work for a single day in looking after the interests of all the people of the State.

Among the companies which participated by contributions, which were collected by Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, for the expense involved in printing and distributing the picture, were Metro Pictures Corporation; J. E. Brulatour, Paragon; International Film Service, Famous Players-Lasky Corporation, Pathe, Triangle, and Universal companies. The plan of distributing the film was devised by John C. Flinn, and resulted in the exhibiton of one hundred prints in 790 theaters of the State during the three weeks preceding election.

DIRECTOR WILLIAM ROBERT DALY and FRITZI BRUNETTE (Mrs. Daly) have returned to Los Angeles after a few weeks of touring in southern California by way of a vacation after their several years of constant film work.

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will appear shortly in the greatest photoplay of his career
"THE TRUANT SOUL"
By Victor Rousseau
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Saved by Wireless
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Love Comet
A la Cabaret
Dollars and Sense

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STARRING IN
The Classic Detective Serial
"The Voice on the Wire"
Under direction of STUART PAYTON, who I know was sole producer of "20,000 LEAGUES UNDER THE SEA"
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